Edition Eulenburg

No. 461

BRUCKNER

Symphony No. 3

D minor—Ré mineur—D moll

Ernst Eulenburg, Ltd.
London - Zurich - New York

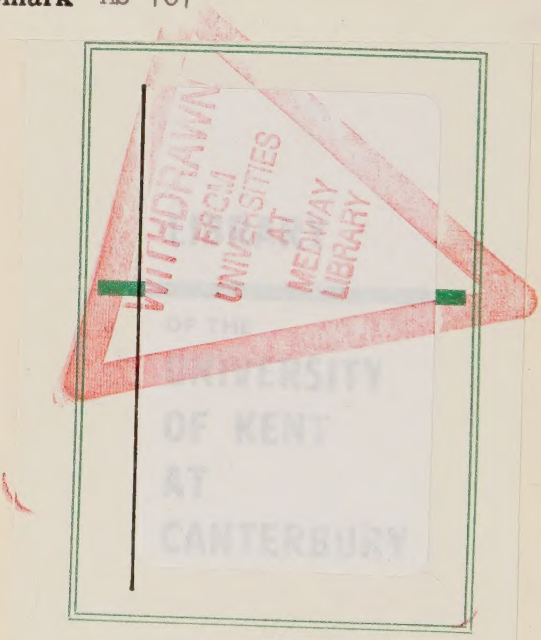
Made in England

Author BRUCKNER, A.

Title Symphony no. 3, D minor.

Acc. No. 175,556

Class-mark MS 107



TP 3905871 9

Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

https://archive.org/details/symphonyno3dmino0000anto

Edition Eulenburg

Meister Richard Wagner
in tiefster Ehrfurcht gewidmet

SYMPHONY No. 3

D minor

by

ANTON BRUCKNER

UNIVERSITIES AT MIDWAY LIBRARY

First performed Dec. 16th 1877 in Vienna,
Gesellschaft der Musikfreunde, Bruckner conducting

Foreword by Hans F. Redlich

Ernst Eulenburg, Ltd. London, W.1.
Edition Eulenburg, G,m.b.H., Zurich
Edition Eulenburg, Inc. New York

BRO

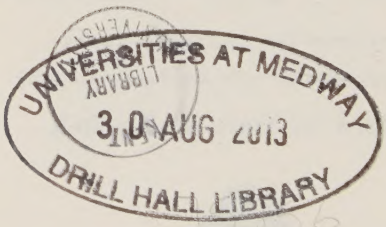
Pag.

I. Mäßig bewegt..... 1

II. Adagio (etwas bewegt) quasi Andante — Andante 83

III. Scherzo. Ziemlich schnell 109

IV. Finale. Allegro 135



E.E. 4553

Anton Bruckner—Symphony No. 3 in D Minor

Bruckner's third Symphony holds a unique place in his symphonic oeuvre:—It was singled out by Richard Wagner himself to be dedicated to him; work on it occupied Bruckner off and on for nearly 18 years, and, finally, it was published in two different versions during the composer's lifetime. The extended struggle for perfection resulted in the case of the "Wagner" Symphony in a number of versions which epitomise Bruckner's development as a symphonist from the early days of his "Mass" Symphonies down to the final period of Symphonies 8 and 9. There are four different drafts extant of the autograph of the full score. They eventually crystallised into two published versions of the full score. These two published versions are not only at variance with themselves, but also differ widely from the autograph versions which led up to them. Hence, the history of this work and its ever changing appearance can best be presented in the following tabulated form:—

Version 1, composed 1872/73; full score completed 31st December 1873; unpublished.

It is this early draft which was presented to Wagner in Bayreuth in September 1873 in an incomplete form, for the Finale had not been orchestrated by that date.

Version 2, composed 1874, represents an improvement on Version 1; unpublished.

This was sent to Wagner in a fair copy in Spring 1874.

Version 3, composed 1876/78.

This third version became the basis for the first publication of the full score which, however, differs in a number of cases from the autograph. That first publication appeared in 1878. It was reprinted in 1950 in an edition for which Fritz Oeser was

Bruckners 3. Symphonie nimmt einen besonderen Platz in seinen symphonischen Werken ein: sie wurde von Richard Wagner selbst ausgesucht, um ihm gewidmet zu werden. Die Arbeit daran beschäftigte Bruckner mit Unterbrechungen nahezu 18 Jahre, und schliesslich wurde sie bei seinen Lebzeiten in zwei verschiedenen Fassungen gedruckt. Bruckners andauernder Kampf um Vollkommenheit führte bei der "Wagner"-Symphonie zu einer Anzahl von Fassungen, die bezeichnend sind für seine Entwickelung als Symphoniker von den frühen Zeiten seiner "Messe"-Symphonien bis zu der letzten Periode von No. 8 und 9. Es gibt 4 verschiedene Entwürfe des Autographs der Partitur, deren Ergebnis die zwei veröffentlichten Fassungen waren. Diese zwei Fassungen unterscheiden sich nicht nur von einander, sondern auch stark von den autographen Fassungen, die zu ihnen geführt haben. Die Geschichte dieses Werkes und seine wechselnde Erscheinungsform kann somit folgendermassen registriert werden:

Fassung 1, komponiert 1872/3; Partitur beendet 31. Dezember 1873; nicht veröffentlicht. Dieser frühe Entwurf wurde im September 1873 Wagner in unvollständiger Form vorgelegt; denn das Finale war damals noch nicht instrumentiert.

Fassung 2, komponiert 1874, eine Verbesserung von Fassung 1; nicht veröffentlicht.

Sie wurde Wagner in einer Reinschrift im Frühling 1874 geschickt.

Fassung 3, komponiert 1876–78, wurde die Basis für die erste Veröffentlichung der Partitur, weicht aber in einer Zahl von Einzelheiten vom Autograph ab. Diese erste Ausgabe erschien 1878 und wurde 1950 neu gedruckt, herausgegeben von Fritz

responsible. The original title page runs as follows:—

Oeser. Die Original-Titelseite lautet:

Symphonie
in
(D Moll)
für grosses Orchester
componirt
von
Anton Bruckner
Verlag von A. Bösendorfer's
Musikalienhandlung
(Bussjäger & Rättig)
Wien.

The dedication page reads:—

Die Widmungsseite lautet:

Meister
Richard Wagner
in tiefster Verehrung gewidmet.

The first performance of the first print of the Symphony took place on 16th December, 1877, under Bruckner's direction. The performance, which should have been conducted by Johann Herbeck but for his untimely death on October 28th, 1877, was a complete failure but resulted in the subsequent publication of the full score and in the simultaneous publication of an arrangement for piano duet, undertaken by Gustav Mahler and Rudolf Krzyzanowski. The debacle of 1877 and the little interest aroused by the publication of 1878 prompted Brucker finally—in a period of great depression caused by Hermann Levi's refusal to accept Symphony No. 8 for performance in 1887—to revise the work for the fourth time.

Die Erstaufführung dieses ersten Druckes fand am 16. Dezember 1877 unter Bruckners Leitung statt. Sie sollte von Johann Herbeck dirigiert werden, der aber am 28. Oktober gestorben war. Sie war ein völliger Misserfolg, gab aber den Anlass zur Herausgabe der Partitur und gleichzeitig einer Bearbeitung für Klavier 4-händig durch Gustav Mahler und Rudolf Krzyzanowski. Diese Schlappe und das geringe Interesse, das die Veröffentlichung von 1878 fand, veranlasste Bruckner schliesslich—zur Zeit einer tiefen Depression infolge von Hermann Levis Ablehnung seiner 8. Symphonie für eine Aufführung im Jahre 1887—das Werk zum 4. Male zu revidieren.

Version 4, based on the published score of 1878, extended over the years 1888/89. It suffered an interruption through a visit of Mahler who thought that the revision was unnecessary. In the end Bruckner was persuaded by the brothers Joseph and Franz Schalk to complete that version, which in turn became the basis for the second published score of 1890. Its title page runs as follows:—

Fassung 4 beruht auf der erschienenen Partitur von 1878, ausgearbeitet 1888/9. Die Arbeit wurde unterbrochen durch einen Besuch von Mahler, der die Revision für unnötig hielt. Schliesslich wurde Bruckner durch die Brüder Joseph und Franz Schalk überredet, die Fassung doch durchzuführen; und sie wurde nun die Basis für die 2. gedruckte Partitur von 1890. Die Titelseite lautet:

Symphonie
D Moll
für grosses Orchester
componirt von
Anton Bruckner
Verlag von Theodor Rättig in Wien.

Only on page 5, i.e. page 1 of the first Movement, the heading "Dritte Symphonie" is to be found. The first performance of this second printed version took place on December 21st, 1890, in a concert of the Vienna Philharmonic Orchestra conducted by Hans Richter. It was a tremendous success and Bruckner took 12 calls. The same Philharmonic Orchestra had three times refused to play the Symphony during 1875-77! Again, as in 1878, the published score of 1890 differs from the autograph of Version 4. This has become quite clear when that "Stichvorlage" was published as Volume 3/3 of the complete critical edition of Bruckner's works, edited by Leopold Nowak, Vienna, 1959.

As long as not every one of these six different versions is accessible in print, the respective merits of each of them cannot be properly assessed. It is not impossible that only a seventh final version, which will unite the achievements and characteristics of each of its predecessors may become the universally accepted performing edition of the future. The reasons for Bruckner's extraordinary preoccupation with this particular work are not far to seek. It is the first of his Symphonies to create the archetype of a "Bruckner" Symphony with its derivation from Beethoven's 9th Symphony, its interplanetary thematic links with Bruckner's Masses and, last but not least, its associations with Wagner's music. As for the latter, the unpublished version (1) abounded in deliberate quotations from Wagner's "Walküre", "Tristan" and "Meistersinger". They were all but expunged from the later versions. The thematic allusions to Bruckner's Mass

Erst auf p.5, d.h. p.1 des 1. Satzes, ist die Überschrift "Dritte Symphonie" zu finden. Die Erstaufführung dieser 2. gedruckten Fassung fand am 21. Dezember 1890 in einem Konzert des Wiener Philharmonischen Orchesters unter Hans Richter statt. Es war ein enormer Erfolg, und Bruckner wurde 12mal gerufen. Dasselbe Orchester hatte vorher 3mal das Werk abgelehnt. Wiederum, wie schon 1878, wich die gedruckte Partitur vom Autographen der Fassung 4 ab. Das wurde klar, als die "Stichvorlage" als Band 3/3 der vollständigen, kritischen Ausgabe von Bruckners Werken von Leopold Nowak 1959 veröffentlicht wurde.

Solange nicht jede dieser 6 Fassungen im Druck vorliegt, ist es unmöglich, ihren Wert abzuschätzen. Es ist nicht ausgeschlossen, dass erst eine 7. endgiltige Fassung die Ergebnisse und Charakterzüge aller ihrer Vorgängerinnen vereinigen und die allgemein anerkannte Aufführungsform der Zukunft bilden wird. Die Gründe für Bruckners aussergewöhnliche Skrupel bei diesem Werk sind nicht schwer zu finden. Es ist die erste seiner Symphonien, die den Prototyp einer "Bruckner"-Symphonie schuf, mit seiner Ableitung von Beethovens 9. Symphonie, seinen weitgeschwungenen thematischen Bindungen mit Bruckners Messen, und nicht zuletzt mit Wagners Musik. Was die letztere betrifft, so ist die unveröffentlichte Fassung 1 reich an absichtlichen Zitaten aus Wagners "Walküre", "Tristan" und "Meistersinger". Sie wurden fast durchweg in den späteren Fassungen ausgemerzt. Aber die thematischen Anspielungen auf Bruckners D moll-Messe (1864), deren

in D Minor (1864), whose "Miserere" section is re-echoed in the first Movement of the published score No. 2 (1890), bars 217–238, however, remained untouched in the course of the many metamorphoses of this work. The most striking difference between the two published scores of 1878 and 1890 is an intrinsic change in the climate of orchestration. In the score of 1890 the tendency towards the magniloquent orchestral style of Symphonies 7 and 8 becomes noticeable. While it is quite possible to lay much of the added expression-marks, bowings, slurs and doublings at the door of the brothers Schalk, it is impossible to overlook the changed orchestral atmosphere of certain sections which Bruckner himself re-composed expressly for this second publication. A case in point, amply discussed in Fritz Oeser's meritorious preface of 1950, is the passage at the end of the development section of Movement 1 (bars 373–401), score of 1890. The publication of 1890 was undertaken by Bruckner himself, albeit with the help of his disciples, and he alone must bear full responsibility for it. Hence, it is not only permissible but quite legitimate to perform the published score of 1890 even if it compares badly with some sections of the published score of 1878.

Symphony No. 3, in its second printed version of 1890, bears the hallmark of creative importance by virtue of its principal thematic subjects as well as by the choice of its principal key of D Minor. The latter links it not only with works like the Mass in D Minor and the "Zero" Symphony of 1863/64, but also with Bruckner's loftiest conception:— the unfinished Symphony No. 9 in D Minor. The sign-manual of the whole work is the interval of the bare Fifth, so well known from the Introduction of Beethoven's 9th Symphony and from the Overture to Wagner's "Flying Dutchman". That interval becomes, as

"Miserere"-Abschnitt im. 1. Satz der gedruckten Partitur No. 2, Takte 217–238, wiederklingt, blieb im Laufe der vielen Metamorphosen dieses Werkes unberührt. Der auffallendste Gegensatz zwischen den 2 gedruckten Partituren von 1878 und 1890 ist der grundsätzliche Wechsel in der Art der Instrumentation. in der Ausgabe von 1890 ist die Neigung zu dem monumentalen Orchesterstil der Symphonien No. 7 und 8 deutlich erkennbar. Während vielleicht ein guter Teil der hinzugefügten Vortragszeichen, Stricharten, Bögen und Verdoppelungen den Brüdern Schalk zugeschoben werden kann, lässt sich die veränderte orchestrale Färbung gewisser Partien unmöglich übersehen, die Bruckner selbst ausdrücklich für die 2. Ausgabe neu komponiert hat. Ein Beispiel hierfür, das in Fritz Oesers verdienstvollen Vorwort von 1950 erörtert wird, ist die Stelle am Ende des Durchführungsteiles des 1. Satzes (Takte 373–401) der Fassung von 1890. Diese Ausgabe wurde von Bruckner selbst veranstaltet, wenn auch mit der Hilfe seiner Schüler, und er allein ist verantwortlich dafür. Deshalb ist es nicht nur zulässig, sondern durchaus gerechtfertigt, die gedruckte Fassung von 1890 aufzuführen, selbst wenn einige Stellen hinter der Fassung von 1878 zurückstehen.

Symphonie No. 3, in der 2. gedruckten Fassung von 1890 trägt das Kennzeichen schöpferischer Bedeutung durch ihre wichtigsten Themen sowie durch die Haupttonart D moll. Letztere verbindet sie nicht nur mit Werken wie der Messe in D moll und der "nullten" Symphonie von 1863/4, sondern auch mit Bruckners grossartigster Konzeption, der unvollendeten Symphonie No. 9. Das Symbol des ganzen Werkes ist das Intervall der leeren Quinte, der aus der Introduktion zu Beethovens 9. Symphonie und aus Wagners Holländer-Ouvertüre so wohl bekannt ist. Dieses Intervall beherrscht die ganze Symphonie. Sein hohler

it were, the integral of the whole Symphony. Its hollow scream pervades the thematic expositions of Movements 1, 3 and 4. But it also determines the intervallic structure of the famous trumpet-theme which aroused Wagner's admiration, and which dominates not only the first Movement but also the Coda of the Finale:—

Klang durchdringt die thematischen Expositionen des 1., 3. und 4. Satzes. Aber er bestimmt auch die Struktur des berühmten Trompeten - Themas, das Wagners Bewunderung erregte, und das nicht nur den 1. Satz, sondern auch die Coda des Finale beherrscht:

Music Example 1

In addition it is contained by implication in the background-motif to Example 1 which was bodily lifted out of the exposition of the "Zero" Symphony:—

Ausserdem ist er folgerichtig enthalten in der Hintergrundsmusik zu Beispiel 1, die genau der Exposition der "Nullten" Symphonie entnommen ist:

Music Example 2

The connection with Beethoven's 9th Symphony rests not only on the interval of the bare Fifth. The very process of a thematic stretto underpinned by a chromatic 4-note ostinato

Der Zusammenhang mit Beethovens 9. Symphonie ist nicht auf das Intervall der leeren Quinte beschränkt. Gerade der Prozess des thematischen Stretto, untermalt durch ein 4-Noten-Ostinato

Music Example 3

is modelled on the Coda to the first Movement of Beethoven's Symphony. Bruckner's favourite quintuplet rhythm

ist nach der Coda zum 1. Satz von Beethovens Symphonie entworfen. Der von Bruckner bevorzugte Quintolen-Rhythmus

makes its first striking appearance in the lovely "Gesangsperiode" of the first Movement:—

erscheint zum 1. Male auffallend in der lieblichen Gesangsperiode des 1. Satzes:

Music Example 4

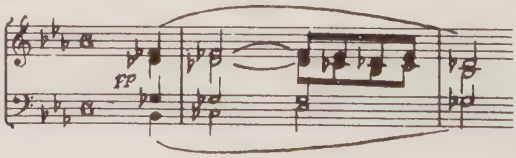
The association with the D Minor Mass, already mentioned, leads to a passage, close to the end of the exposition (bars 248-255), which sounds like an echo of Palestrina's "Stabat Mater".

The slow Movement in the key of E Flat Major forms a poignant contrast to the majestic starkness of the end of the first Movement with its reiterations of the trumpet motif. It is a humble prayer and its thematic material undoubtedly stems from the devotional music of the Roman Church of the 18th century. Its "Marienkadenz"

Die bereits erwähnte Ideenverbindung mit der Messe in D moll führt zu einer Stelle, dicht vor dem Ende der Exposition (Takte 248–255), die wie ein Echo von Palestrinas "Stabat Mater" klingt.

Der langsame Satz in Es dur bildet einen scharfen Gegensatz zu der majestätischen Strenge des Schlusses des 1. Satzes mit seinen Wiederholungen des Trompeten-Motivs. Er ist ein demütiges Gebet, und sein thematisches Material stammt zweifellos von der andachtsvollen Musik der katholischen Kirche aus dem 18. Jahrhundert ab. Seine "Marienkadenz"

Music Example 5



a favourite turn of Bruckner's church music and a motif cropping up again and again in the Masses of Haydn and Mozart, is especially evocative of that period, while the beautfiul mysterioso section, bars 73 ff, sounds like the dream-like echo of some ancient Marian hymn.

The Scherzo seems determined as much by the element of the bare Fifth as by Upper Austrian "Ländler" rhythms which culminate in the delicious Trio section with its saucy dialogue between violin and viola.

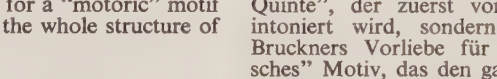
The Finale is closely linked to the first Movement not only by the return of the trumpet motif in the use of the interval of the "hollow Fifth", first intoned by the flutes, but also by Bruckner's predilection for a "motoric" motif which permeates the whole structure of the Symphony.

eine Lieblingsform von Bruckners Kirchenmusik und ein Motiv, das immer wieder in den Messen von Haydn und Mozart auftaucht, beschwört besonders jene Periode herauf, während der schöne Misterioso-Abschnitt (Takt 73ff.) wie ein träumerisches Echo alter marianischer Hymnen klingt.

Das Scherzo erscheint bestimmt durch das Element der leeren Quinte und durch oberösterreichische Ländler-Rhythmen, die in dem entzückenden Trio-Abschnitt mit dem kecken Dialog zwischen Violine und Viola gipfeln.

Das Finale ist eng mit dem 1. Satz verbunden, nicht nur durch die Rückkehr des Trompeten-Motivs beim Gebrauch des Intervalls der "hohlen Quinte", der zuerst von den Flöten intoniert wird, sondern auch durch Bruckners Vorliebe für ein "motorisches" Motiv, das den ganzen Bau der Symphonie durchdringt

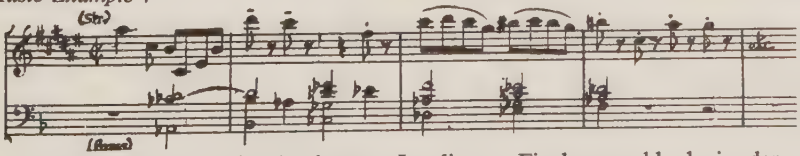
Music Example 6



In addition, the Movement's "Gesangsperiode" epitomises the stark contrasts of gaiety and death by the combination of a polka and a chorale, spelt bitonally by Bruckner himself:—

Dazu fasst die "Gesangsperiode" des Satzes die scharfen Gegensätze von Lebensfreude und Tod zusammen durch eine Verbindung einer Polka und eines Chorals deren bitonalen Charakter Bruckner notationsmässig zum Ausdruck bringt.

Music Example 7



It is in this Finale, as in the latter portions of the first Movement, that Bruckner was persuaded to the most extensive changes in musical texture as well as in orchestration.

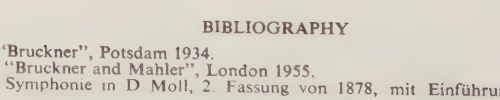
In diesem Finale sowohl als in den letzten Teilen des 1. Satzes liess sich Bruckner zu den einschneidendsten Änderungen sowohl in der musikalischen Struktur als in der Instrumentation bewegen.

The present reprint of Eulenburg's Miniature Score No. 461 is based on the printed score of 1890, but the musical text has been carefully revised and numerous printers' errors of the publication of 1890 as well as of the Eulenburg Miniature Score of 1937 have been corrected. The publication of the "Stichvorlage" to the score of 1890 (mentioned earlier in this Preface) enables students to separate Bruckner's own conception from those additions and emendations which are now attributed by common consent to the brothers Schalk. However, not all of them should be rejected out of hand only because they were suggested by the disciples to the master. In fact, they contain many felicities such as the beautiful and logical crescendo in oboes and horn at bar 100 of Movement 1, which alone enables a smooth passage from the bridge passage of the woodwinds to the first bar of the "Gesangsperiode". It is that passage which in the first Version of the Symphony ran thus:—

Music Example 8

and which Bruckner did not improve by his own final version:

Music Example 9



Die vorliegende Ausgabe der Symphonie beruht auf der gedruckten Partitur von 1890; aber der Notentext ist genau durchgesehen worden, und zahlreiche Druckfehler sowohl in dem Druck von 1890 als in der früheren Eulenburg-Ausgabe wurden verbessert. Die Veröffentlichung der Stichvorlage der Ausgabe von 1890 (oben erwähnt) ermöglicht es der Forschung, Bruckners eigene Ideen von den Zutaten und Verbesserungen zu trennen, die allgemein den Brüdern Schalk zugeschrieben werden. Indessen sollten diese nicht einfach deshalb verworfen werden, weil sie von den Schülern dem Meister vorgeschlagen wurden. In der Tat enthalten sie viel Gutes, wie z.B. das schöne und logische Crescendo in Oboen und Hörnern bei Takt 100 im 1. Satz, das allein einen glatten Übergang von der Überbrückung der Holzbläser zum 1. Takt der Gesangsperiode ermöglicht. Dieser Übergang lautete in der 1. Fassung der Symphonie so:

Bruckner hat das durch seine eigene, endgiltige Fassung nicht verbessert:

H. F. Redlich,
University of Edinburgh,
Faculty of Music.

March, 1961.

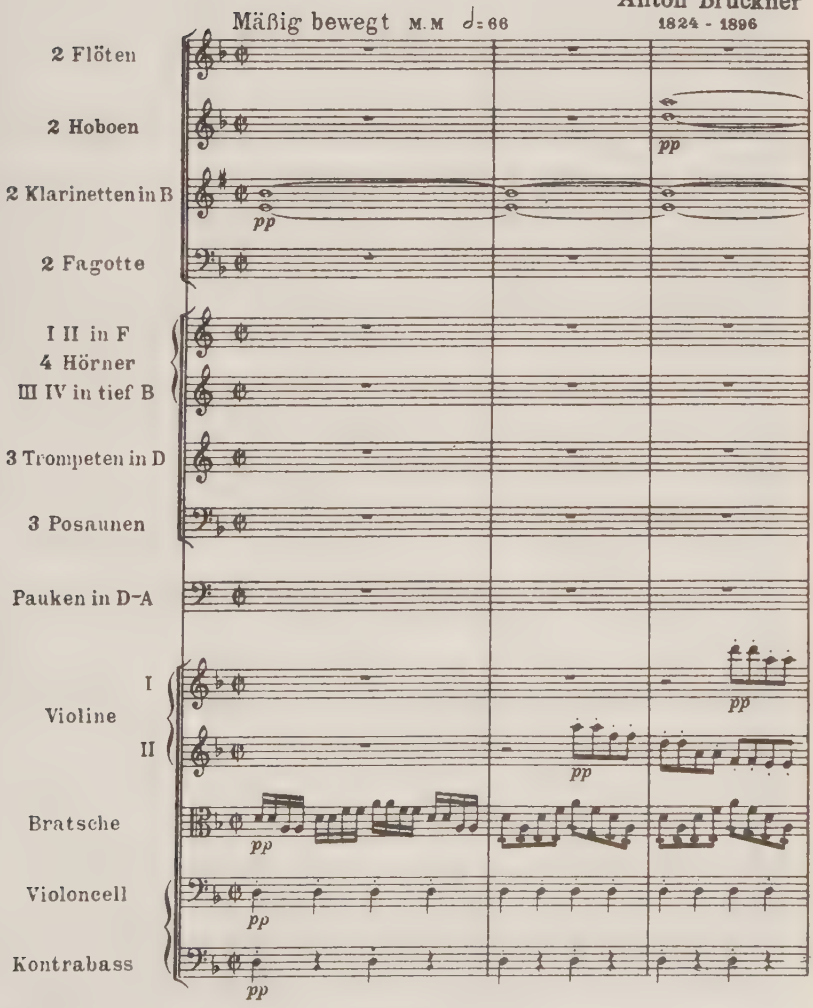
BIBLIOGRAPHY

Robert Haas, "Bruckner", Potsdam 1934.
H. F. Redlich, "Bruckner and Mahler", London 1955.
Bruckner, 3. Symphonie in D Moll, 2. Fassung von 1878, mit Einführung von Fritz Oeser, Wiesbaden 1950.
Anton Bruckner, Sämtliche Werke, Band 3/3. 3. Symphonie in D Moll, Fassung von 1889, vorgelegt von Leopold Nowak, Wien 1959.

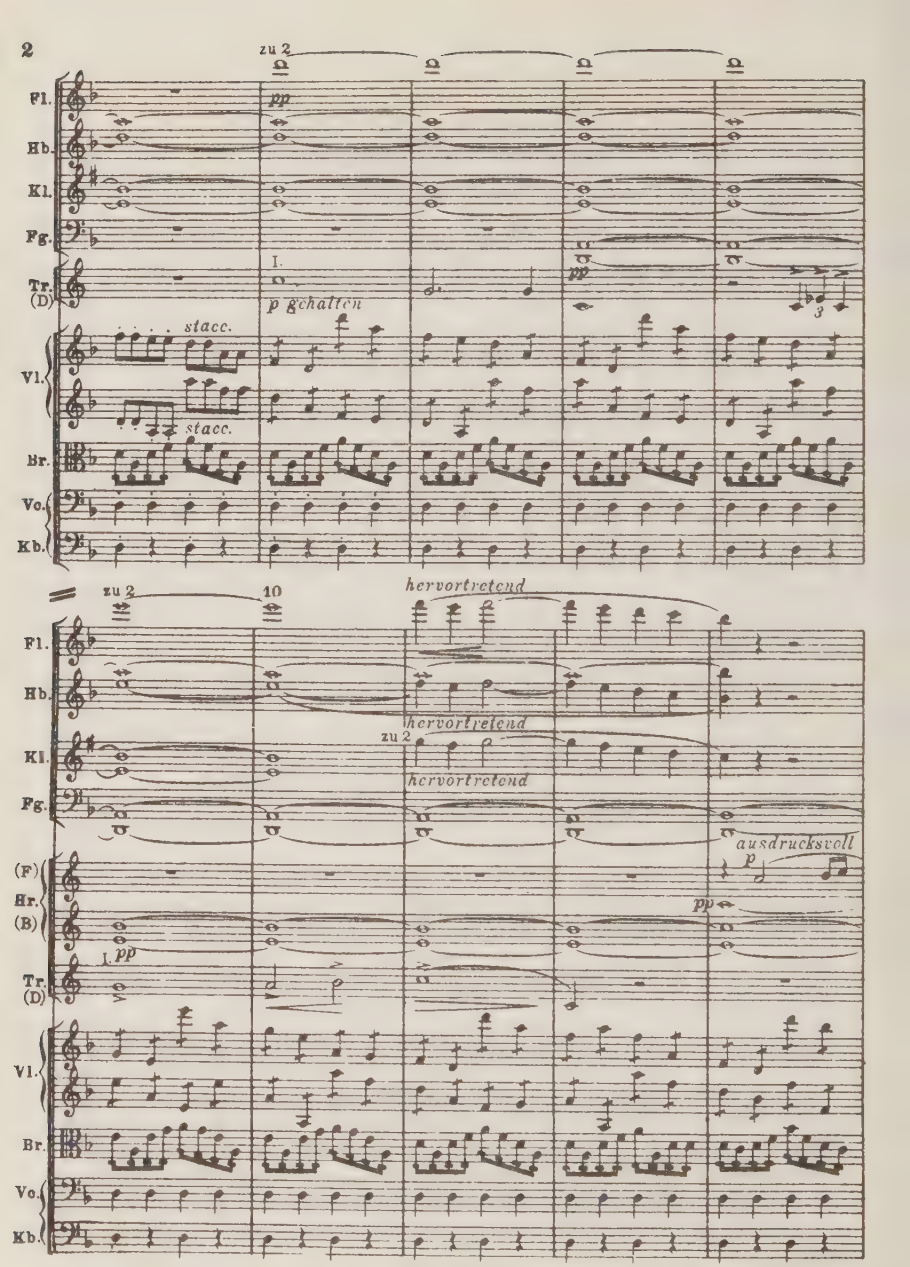
Symphonie No. 3

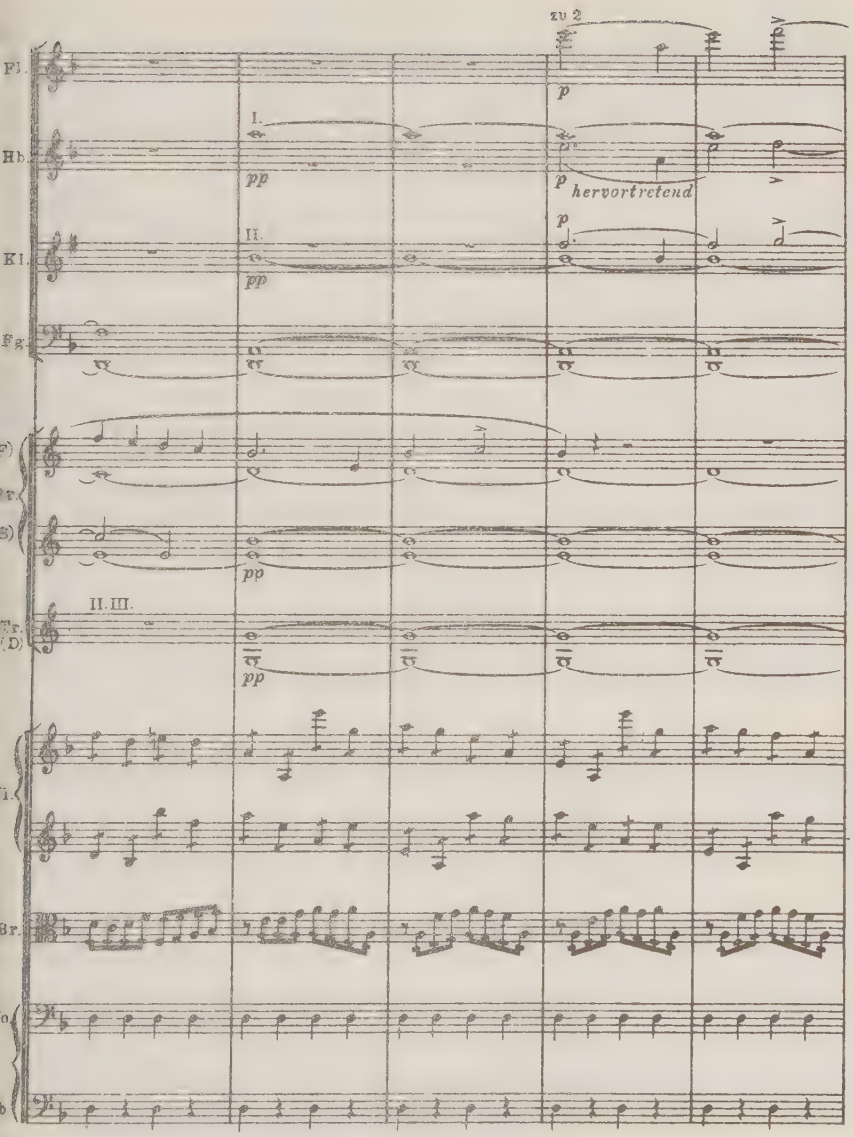
I

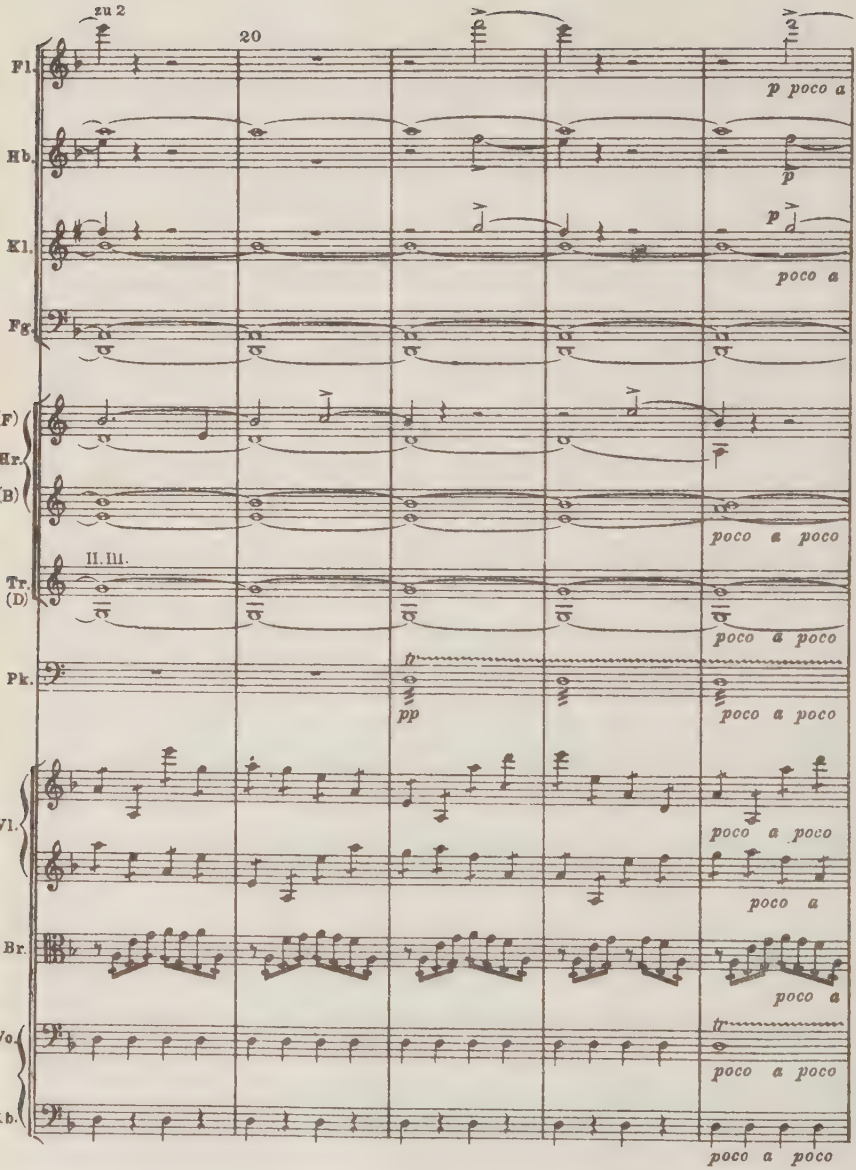
Anton Bruckner
1824 - 1896

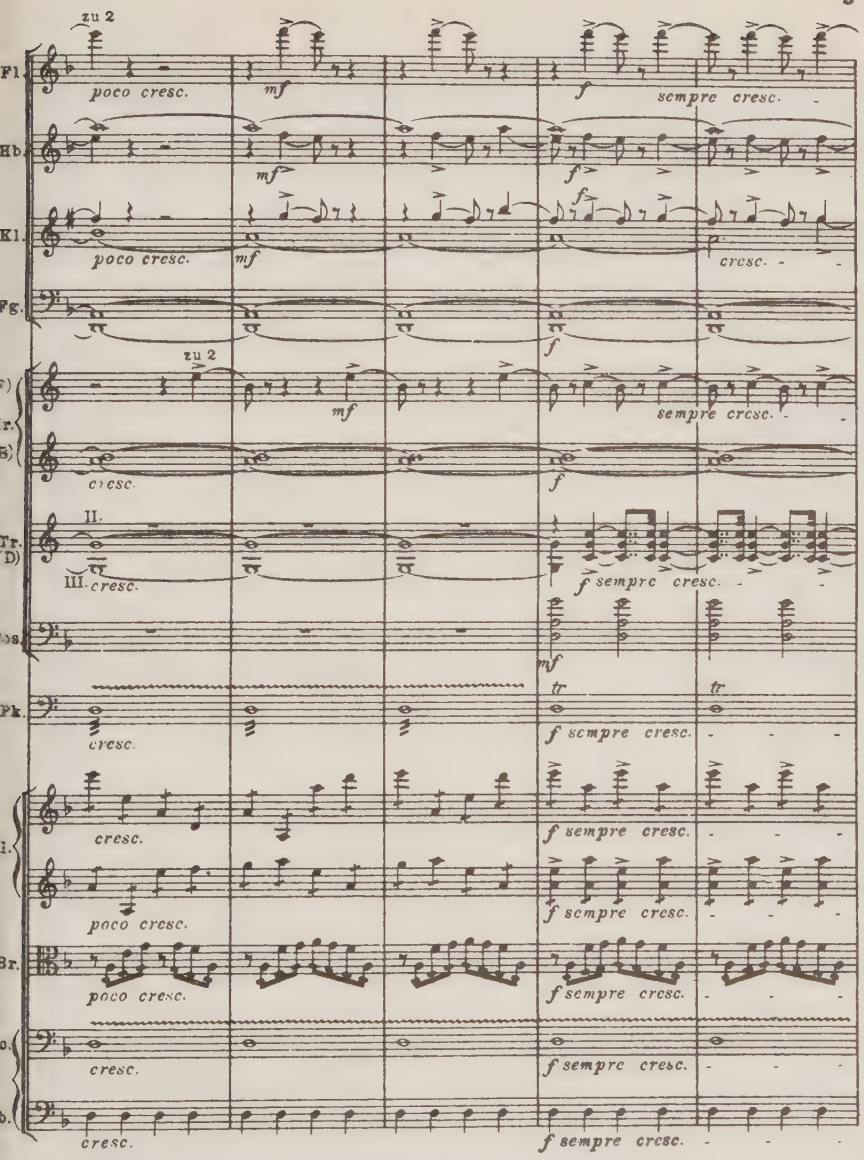


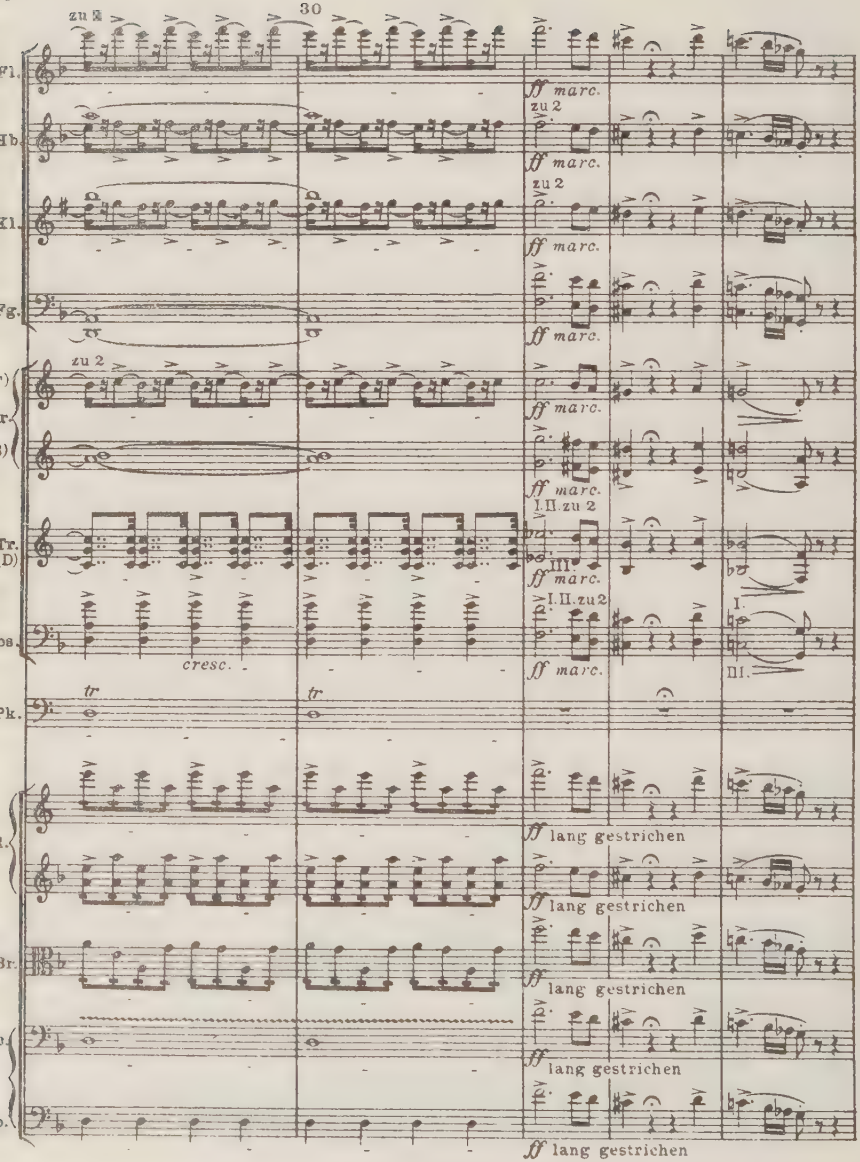
No 461 E.E. 4553 Ernst Eulenburg Ltd.
London - Zurich

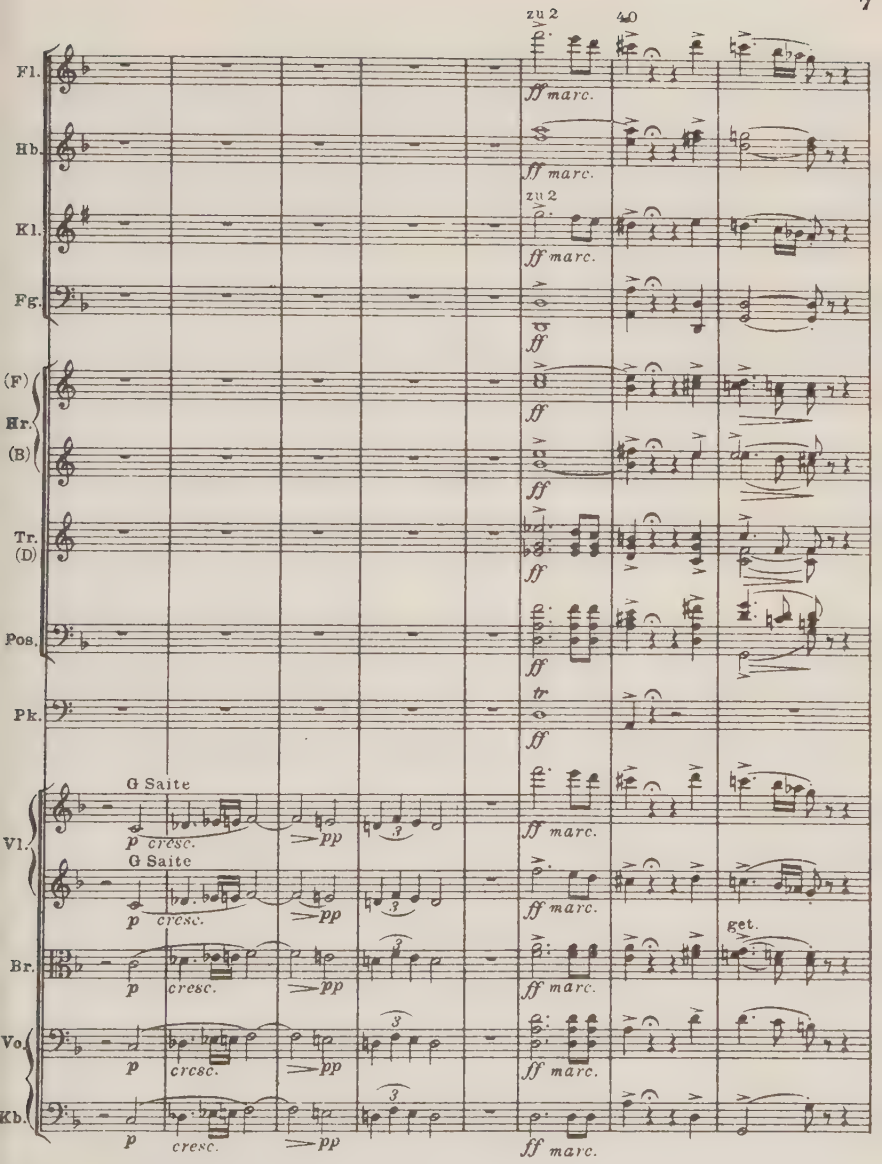

2
zu 2
Fl.
Hb.
Kl.
Fg.
Tr. (D)
pp
I.
p schatten
pp
3
stacc.
stacc.
Vl.
Br.
Vo.
Kb.
zu 2
10
hervortretend
hervortretend
zu 2
hervortretend
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr. (D)
I. pp
ausdrucksvoll
p
pp
Vl.
Br.
Vo.
Kb.

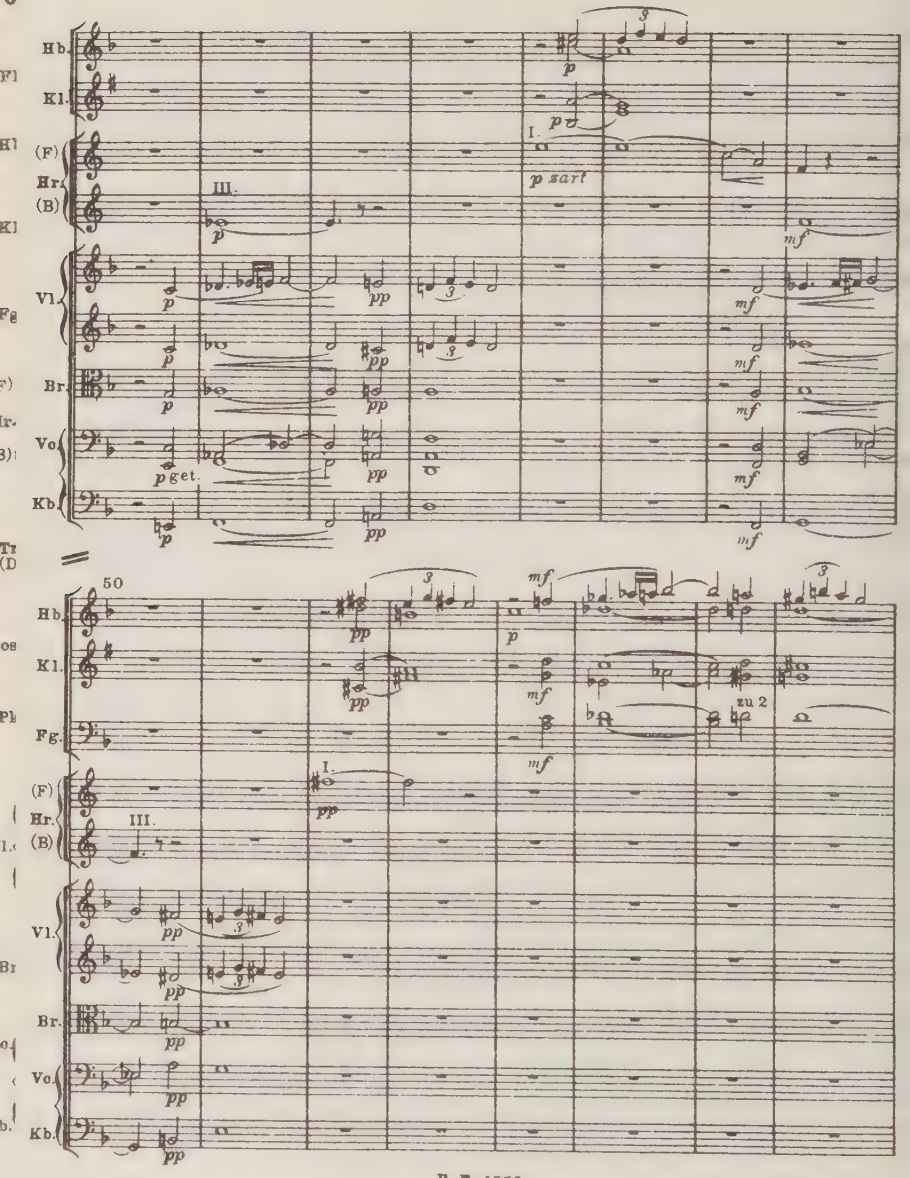

zu 2
Fl.
p
Hb.
I.
pp
p
hervortretend
Kl.
II.
pp
p
Fg.
pp
II. III.
pp
Br.

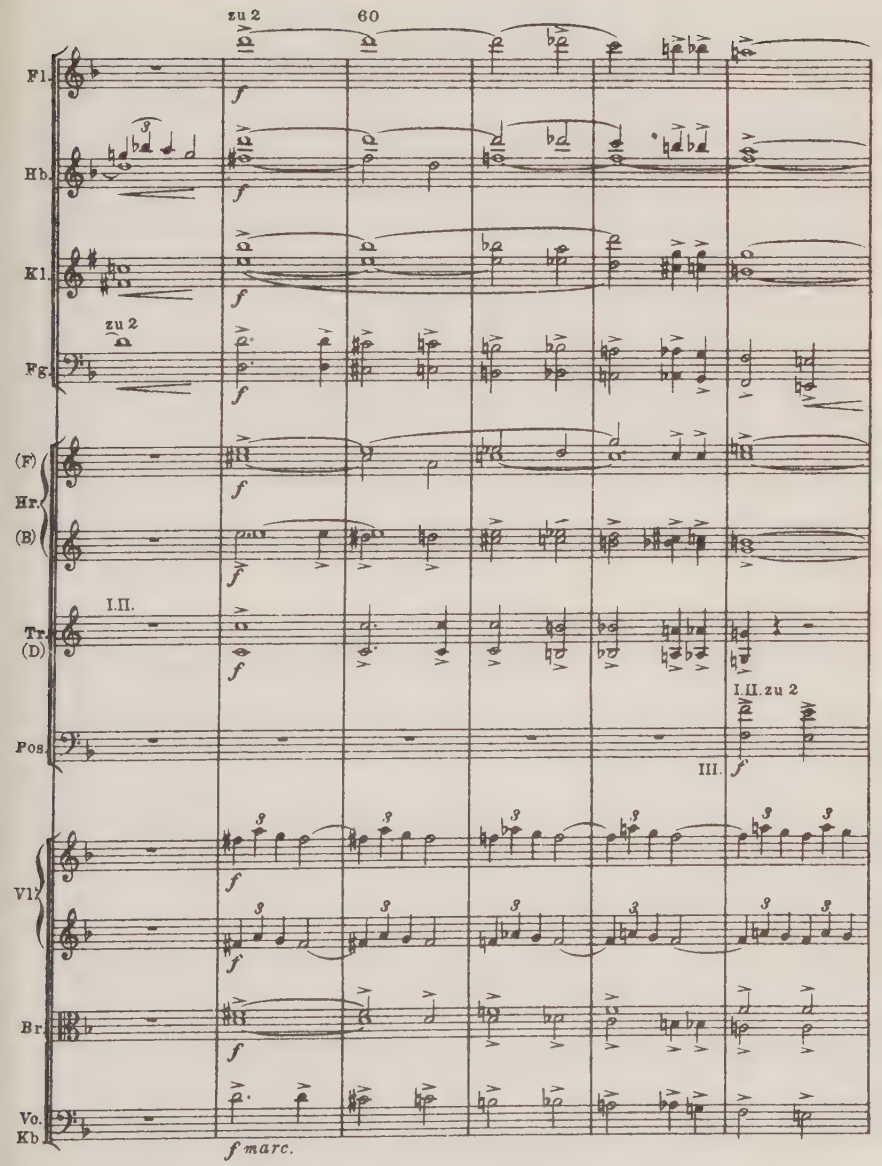

zu 2
20
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
II. III.
Tr.
(D)
Pk.
Vl.
Br.
Vc.
Kb.
p poco a
p
p
poco a
poco a poco
poco a poco
pp
poco a poco
poco a poco
poco a
poco a
poco a poco
poco a

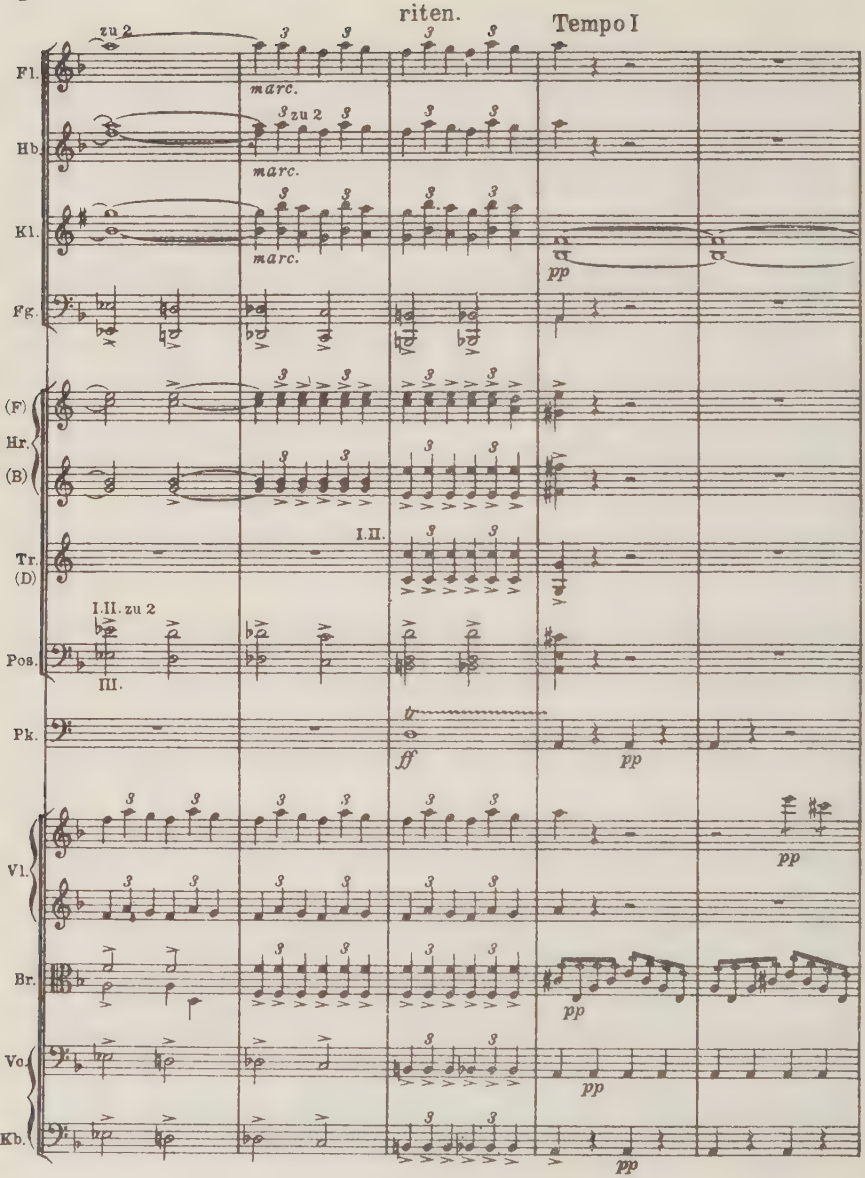

zu 2
Fl.
poco cresc.
mf
f
sempre cresc.
Hb.
mf
f
Kl.
poco cresc.
mf
f
cresc.
Fg.
f
zu 2
mf
sempre cresc.
cresc.
f
II.
III.
cresc.
f sempre cresc.
mf
Pk.
cresc.
tr
f sempre cresc.
cresc.
f sempre cresc.
poco cresc.
f sempre cresc.
poco cresc.
f sempre cresc.
cresc.
f sempre cresc.
cresc.
f sempre cresc.

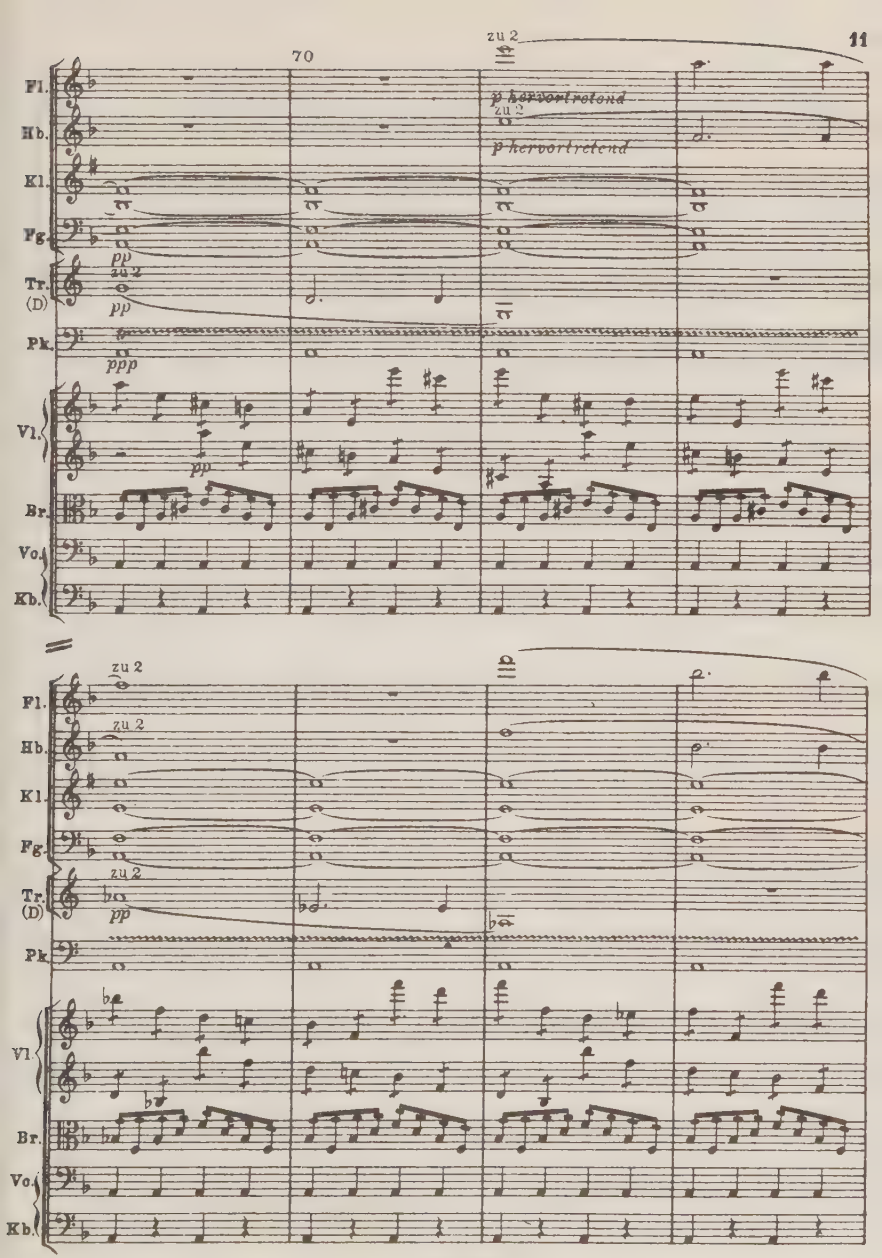

30
zu 2
ff marc.
I.II. zu 2
III.
cresc.
tr
ff lang gestrichen

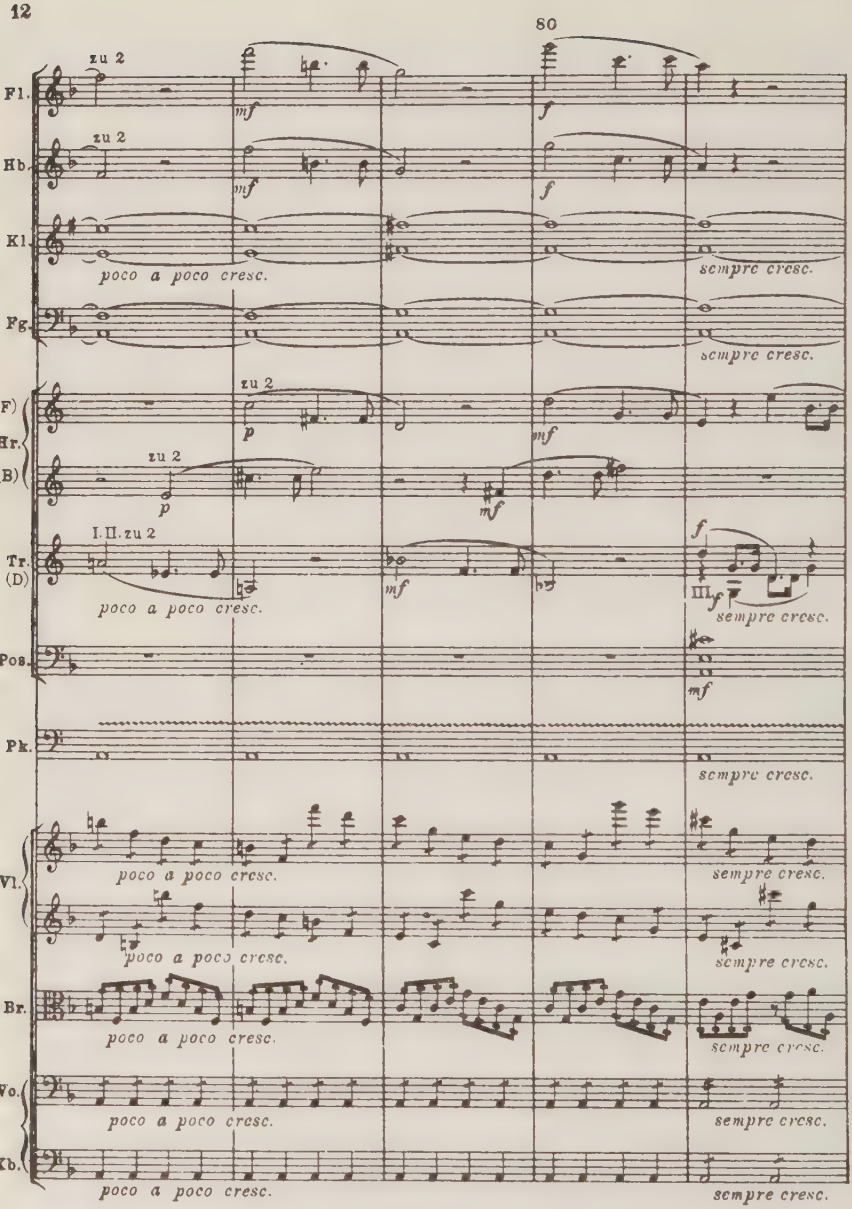

zu 2
40
Fl.
Hb.
Kl.
zu 2
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
G Saite
Vl.
G Saite
Br.
Vc.
Kb.
ff marc.
p cresc.
pp
get.

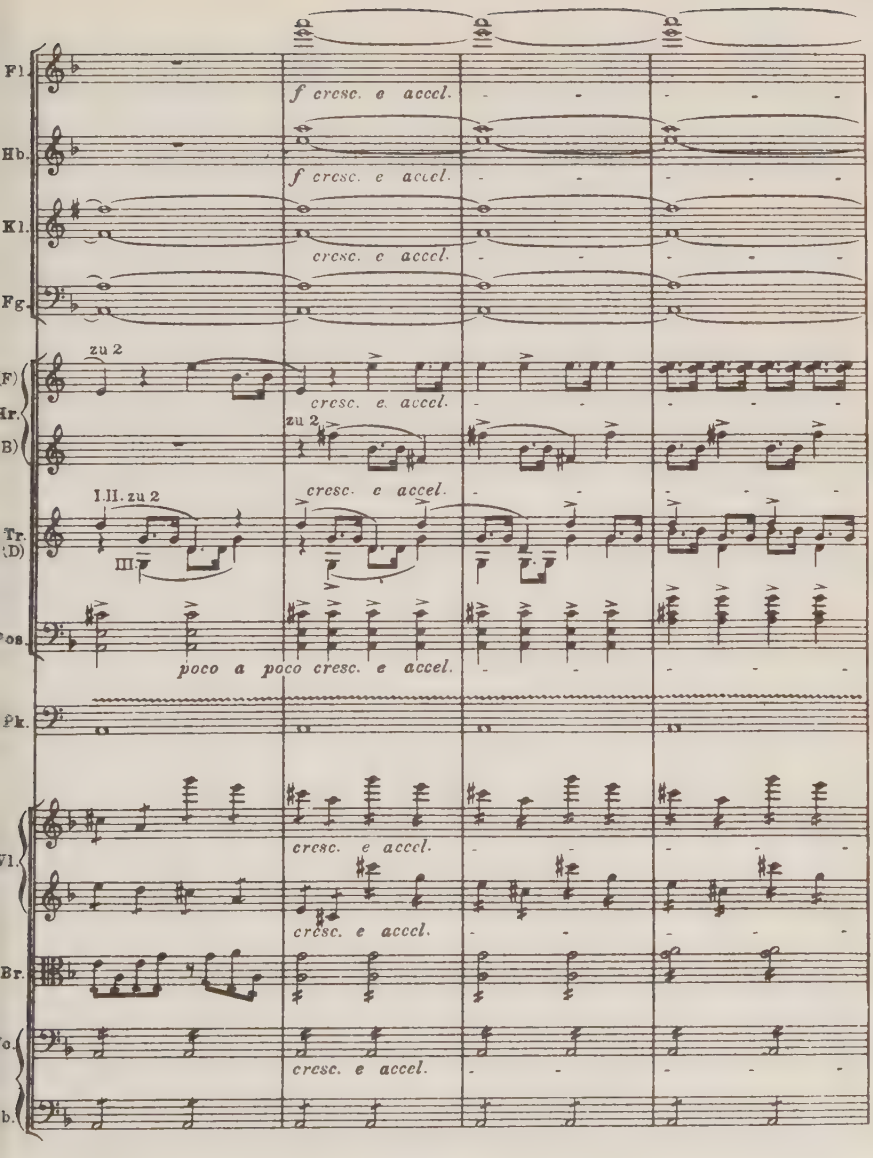

Hb.
Kl.
(F)
Hr.
(B)
III.
I.
p zart
Vl.
Br.
Vo.
p get.
Kb.
50
Fg.
zu 2


zu 2
60
Fl.
Hb.
Kl.
zu 2
Fg.
(F)
Hr.
(B)
I.II.
Tr.
(D)
I.II. zu 2
Pos.
III.
Vl.
Br.
Vo.
Kb.
f marc.

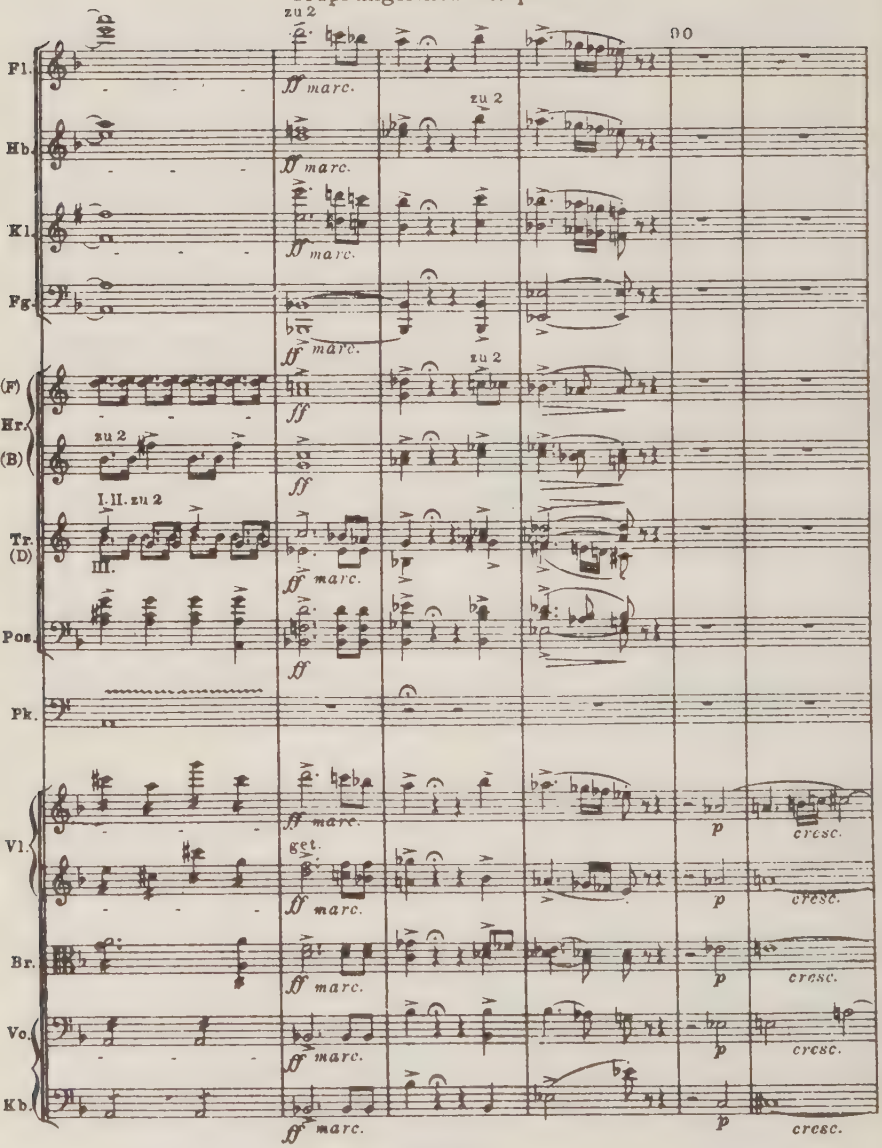

riten.
Tempo I
zu 2
Fl.
marc.
Hb.
zu 2
marc.
Kl.
marc.
pp
Fg.
(F)
Hr.
(B)
I.II.
Tr.
(D)
I.II. zu 2
Pos.
III.
Pk.
ff
pp
Vl.
pp
Br.
pp
Vc.
pp
Kb.
pp

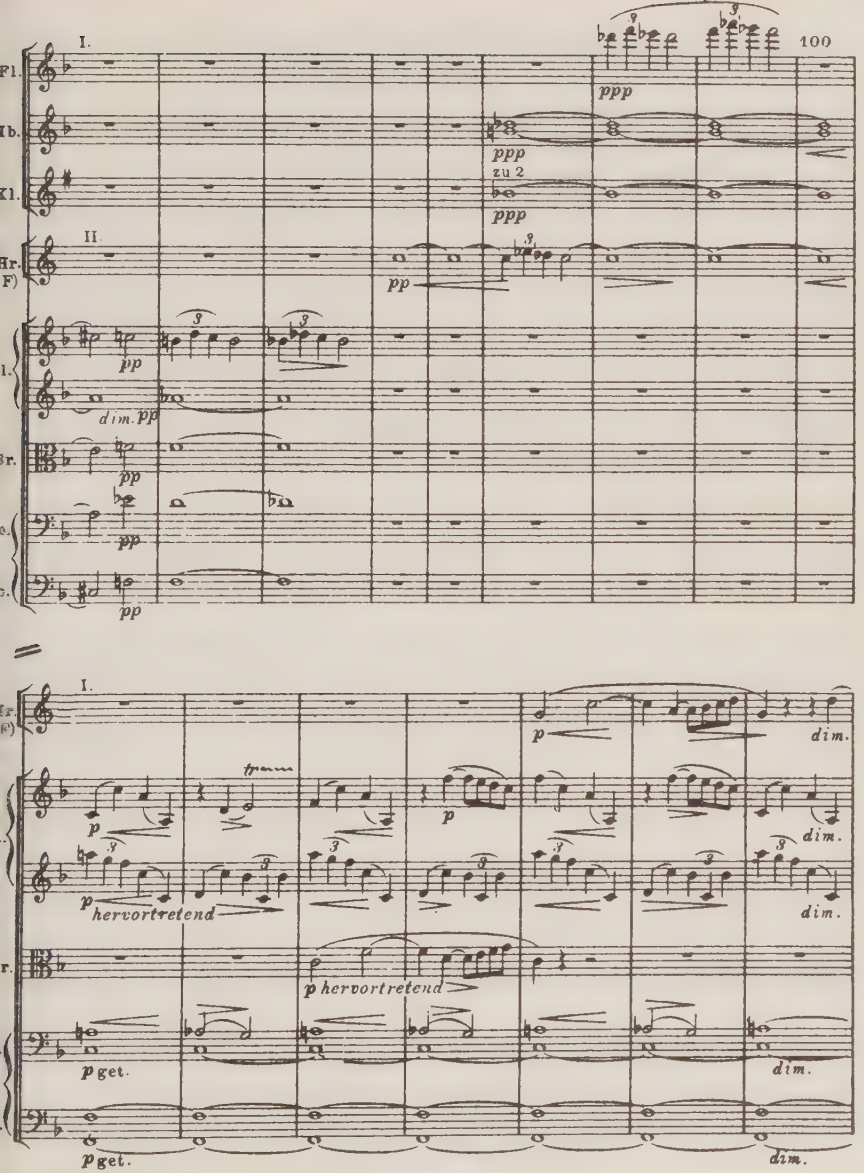

70
zu 2
p hervortretend
zu 2
p hervortretend
Fl.
Hb.
Kl.
Fg.
Tr. (D)
Pk.
Vl.
Br.
Vc.
Kb.
pp
zu 2
pp
ppp
pp
zu 2
zu 2
zu 2
zu 2
pp

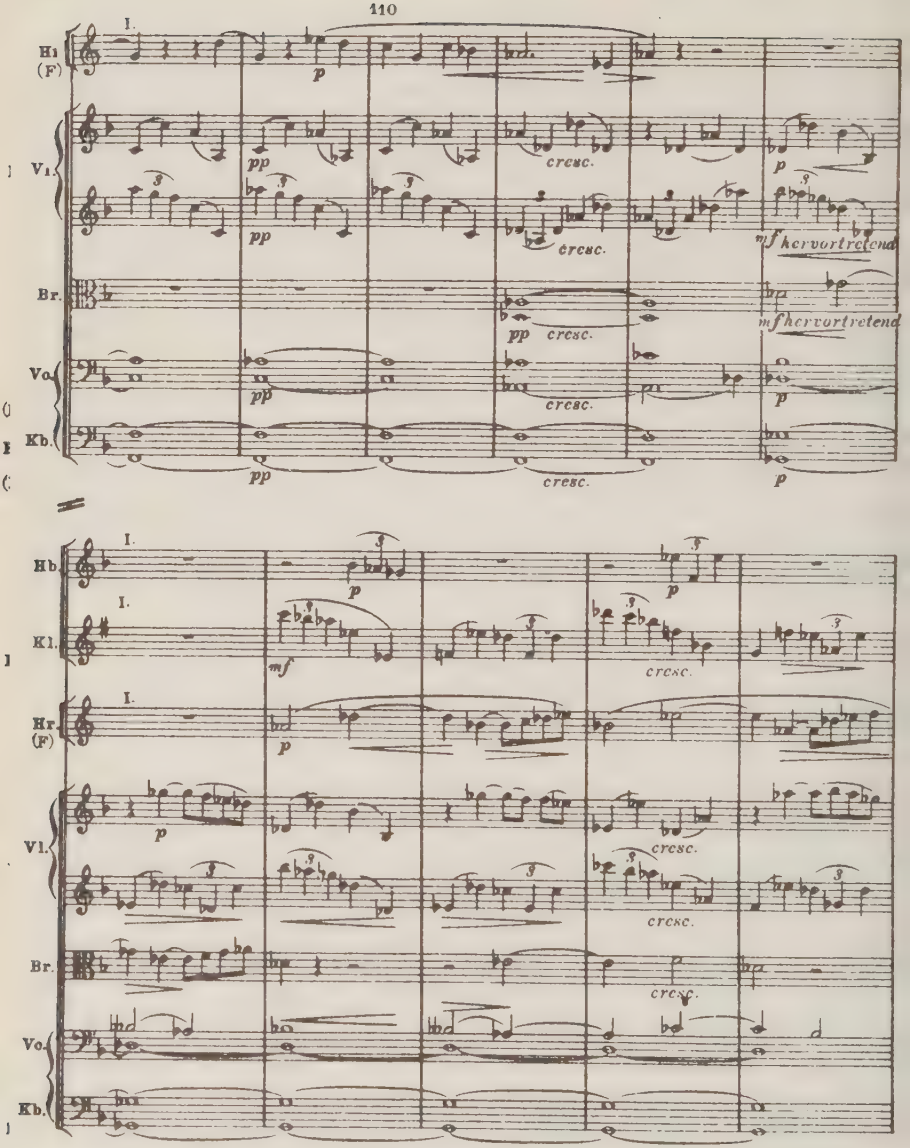

80
Fl.
zu 2
mf
f
Hb.
zu 2
mf
f
Kl.
poco a poco cresc.
sempre cresc.
Fg.
sempre cresc.
F)
Hr.
B)
zu 2
p
mf
zu 2
p
mf
Tr.
(D)
I. II. zu 2
poco a poco cresc.
mf
f
III. f
sempre cresc.
Pos.
mf
Pk.
sempre cresc.
Vl.
poco a poco cresc.
sempre cresc.
poco a poco cresc.
sempre cresc.
Br.
poco a poco cresc.
sempre cresc.
Vc.
poco a poco cresc.
sempre cresc.
Kb.
poco a poco cresc.
sempre cresc.

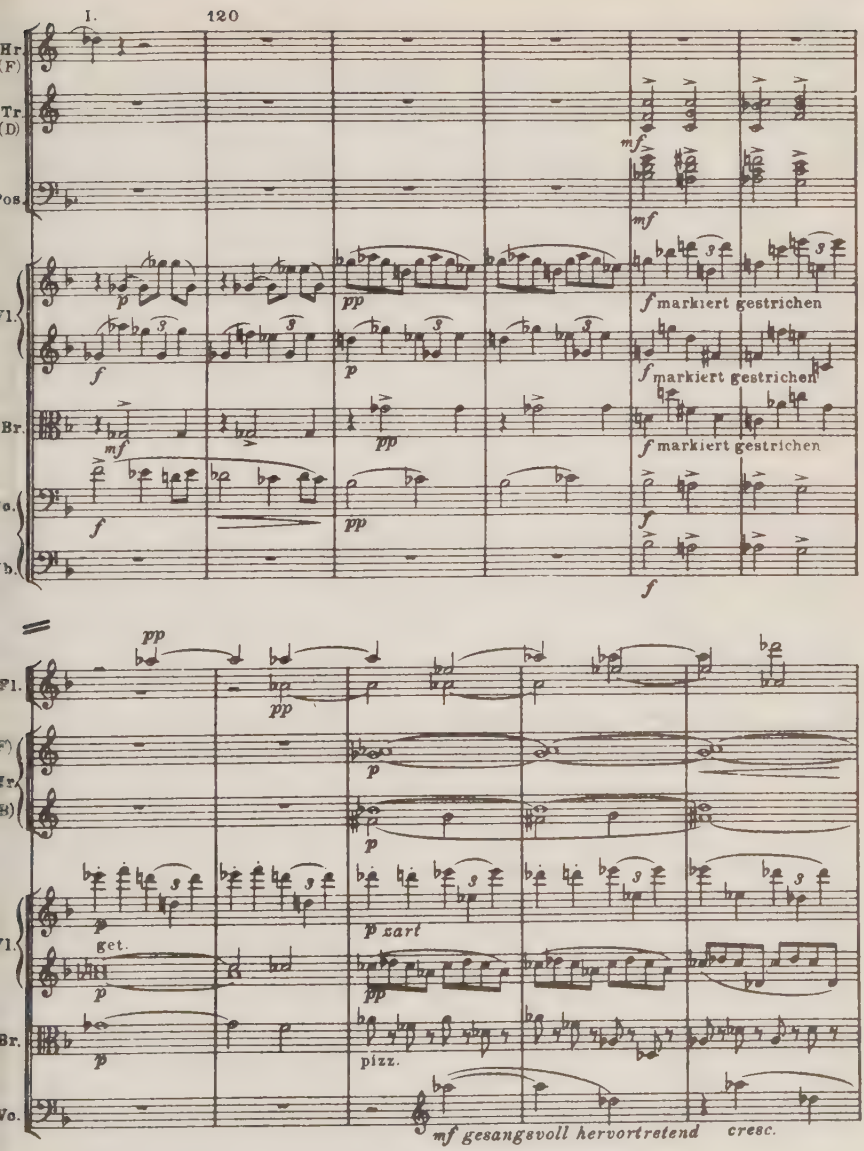

Fl.
f cresc. e accel.
Hb.
f cresc. e accel.
Kl.
cresc. e accel.
Fg.
zu 2
cresc. e accel.
zu 2
I. II. zu 2
cresc. e accel.
III.
poco a poco cresc. e accel.
Pk.
cresc. e accel.
cresc. e accel.
cresc. e accel.

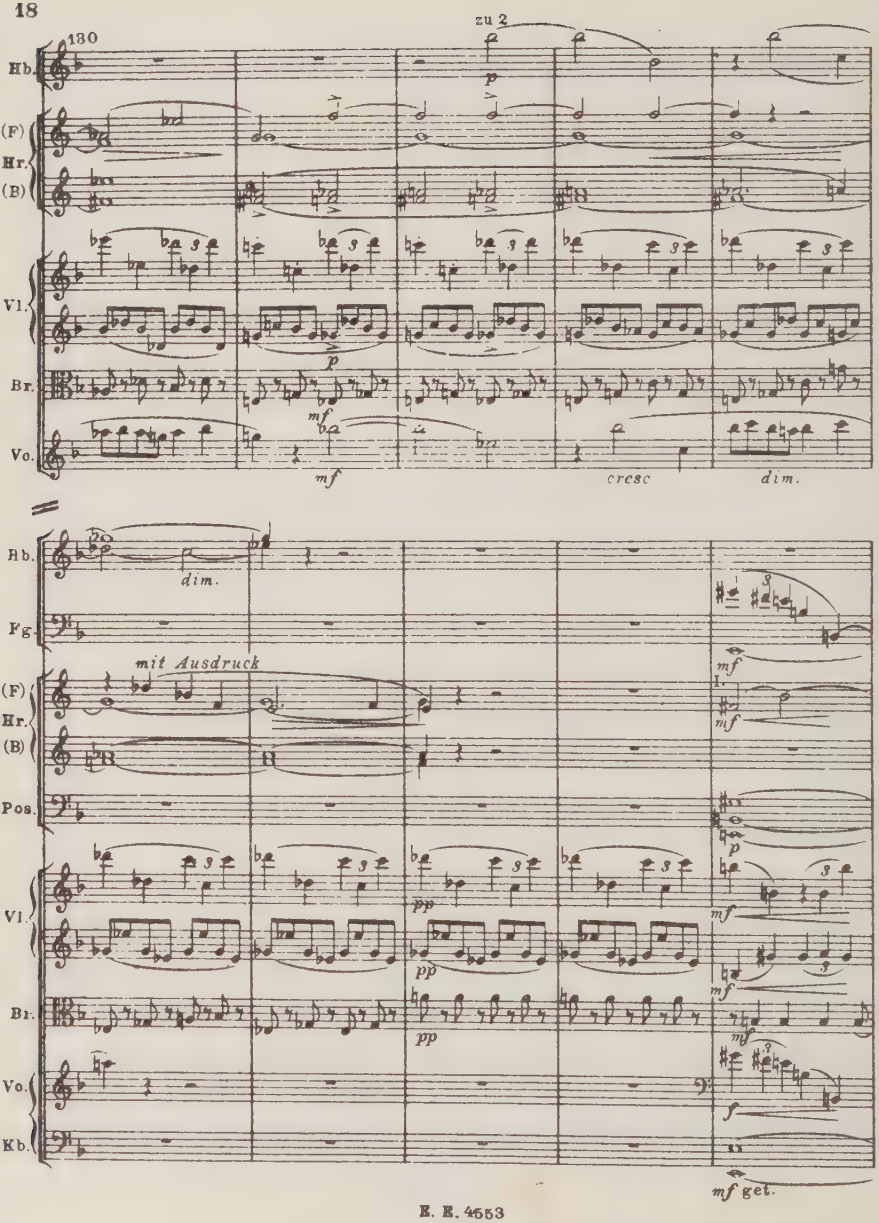
Ursprüngliches Tempo

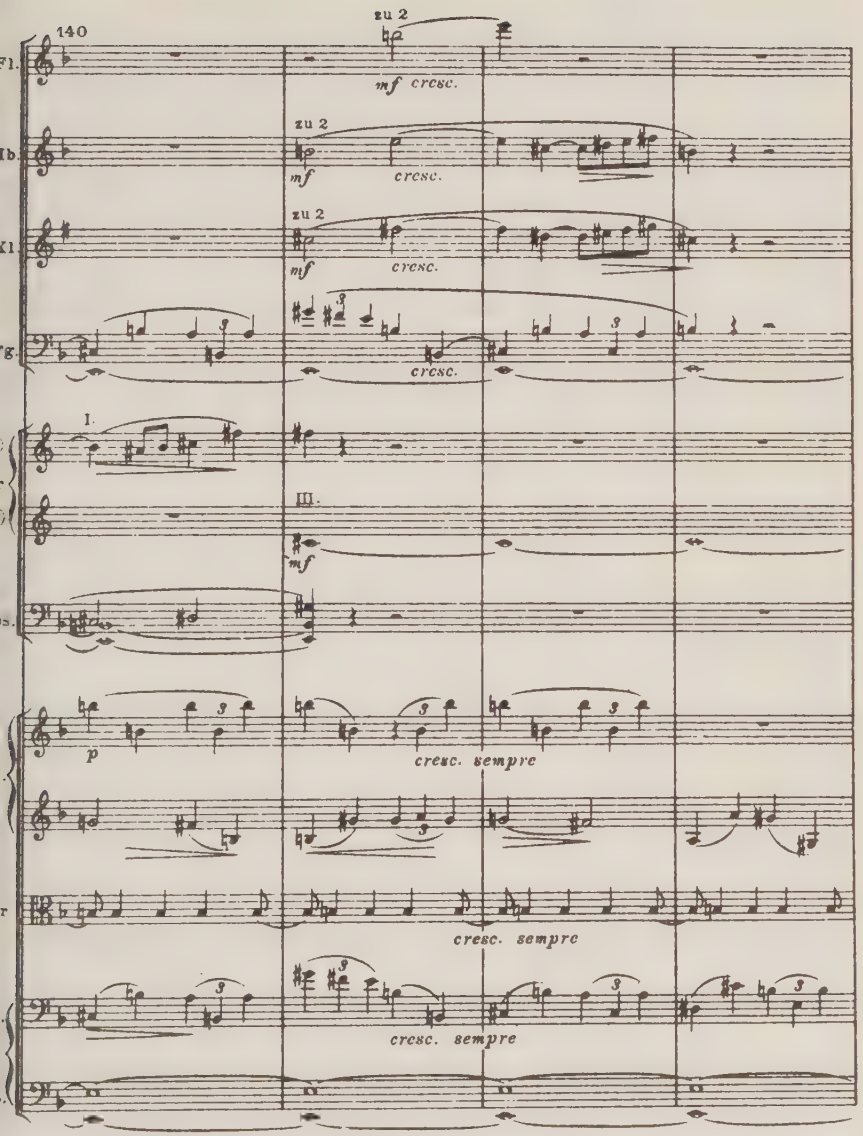


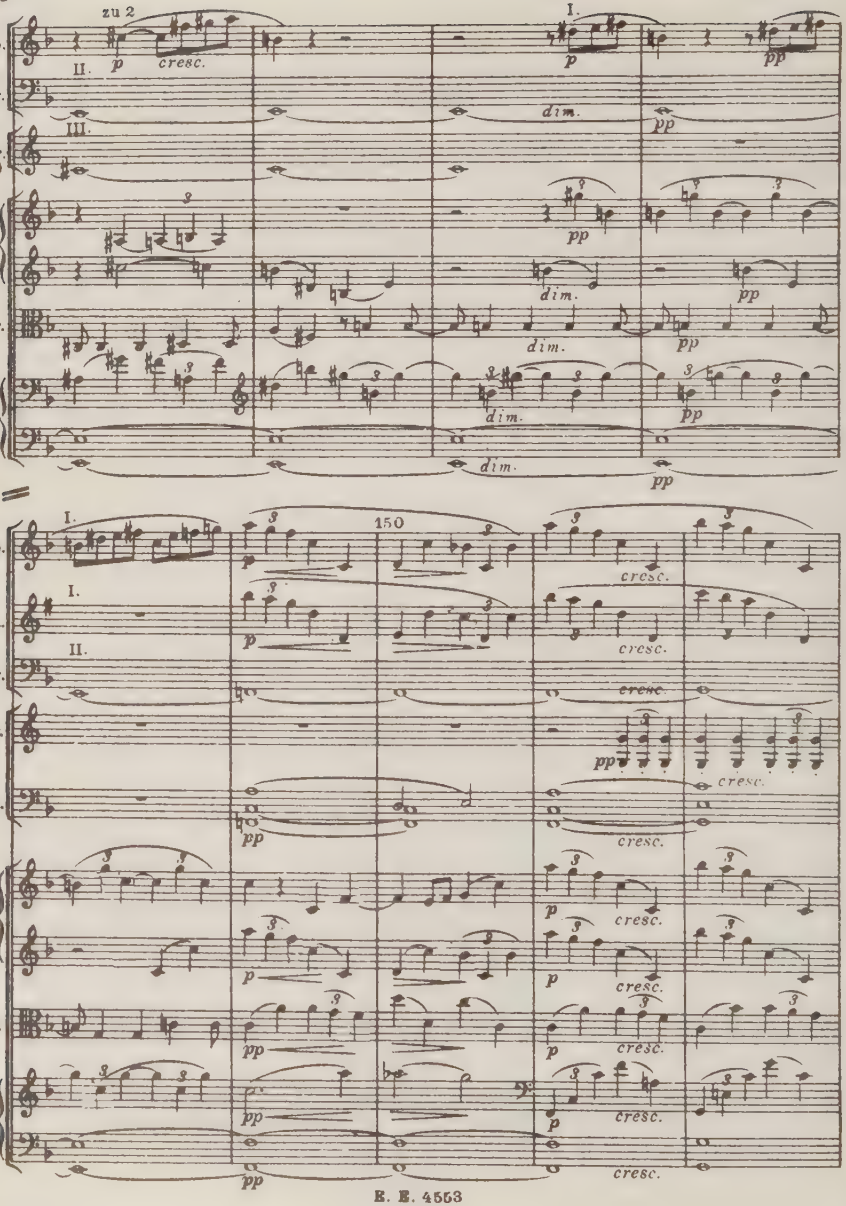

I.
100
Fl.
Ib.
Kl.
zu 2
II.
Hr.
F)
dim.
Br.
I.
p
dim.
hervortretend
p hervortretend
p get.
dim.

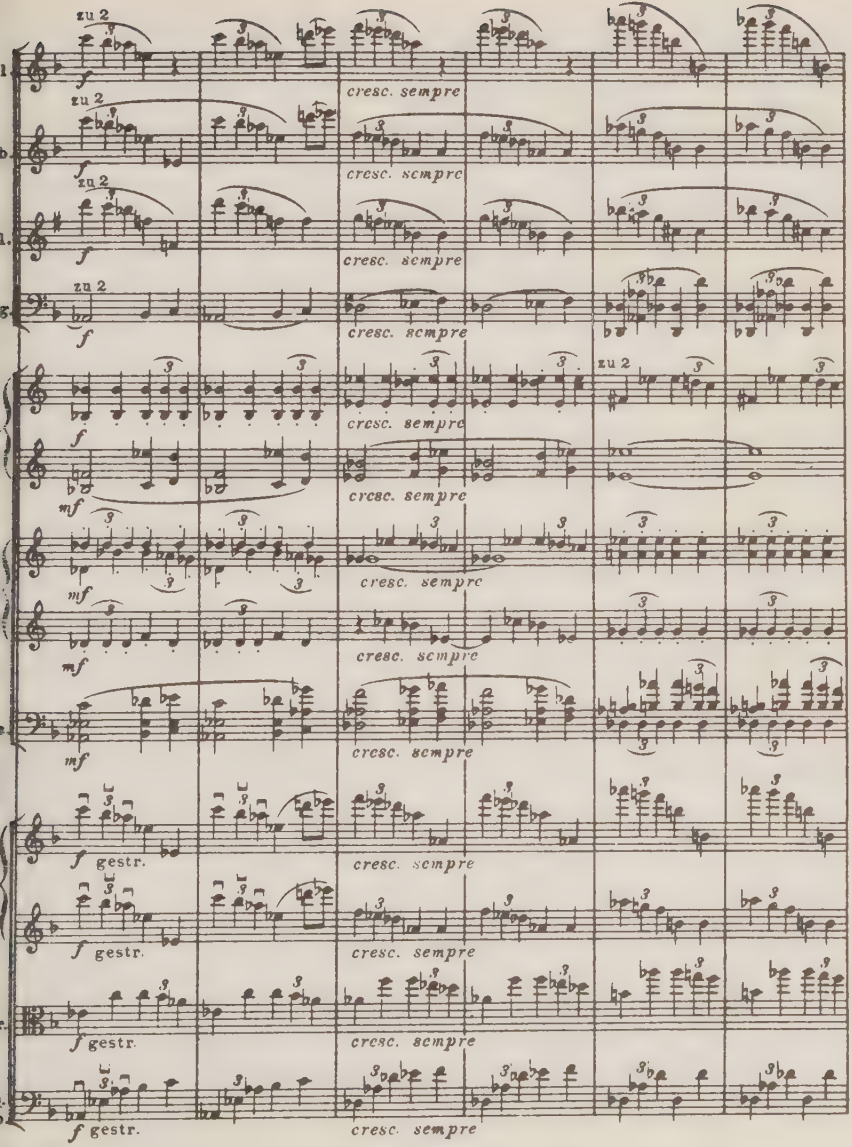

110
Hr (F)
Vl.
Br.
Vc.
Kb.
Hb.
Kl.
cresc.
mf hervortretend

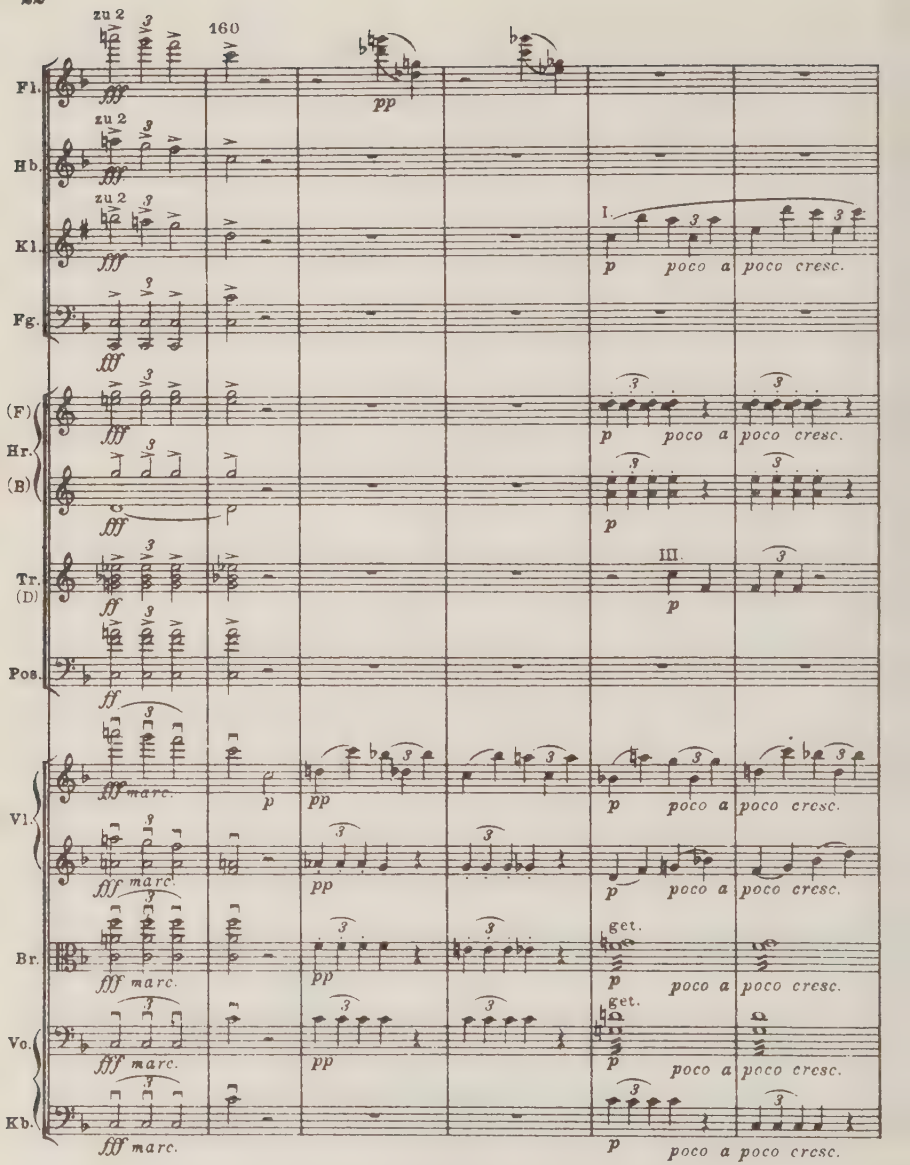

I.
120
Hr. (F)
Tr. (D)
Pos.
Vl.
Br.
Vc.
Cb.
mf
p
pp
f
f markiert gestrichen
Fl.
Hr. (B)
get.
p zart
pizz.
mf gesangsvoll hervortretend
cresc.

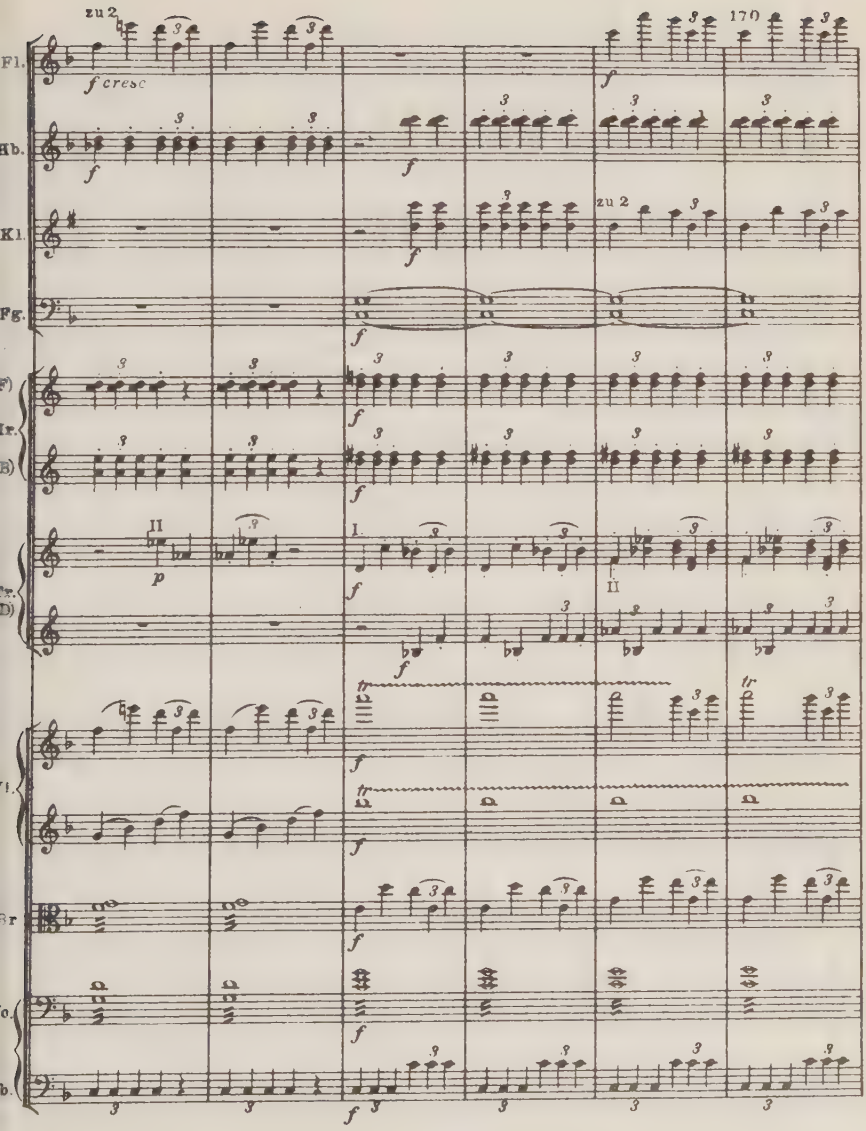

130
zu 2
Hb.
(F)
Hr.
(B)
Vl.
Br.
Vo.
p
mf
cresc
dim.
Hb.
Fg.
Pos.
Kb.
mit Ausdruck
pp
f
mf get.

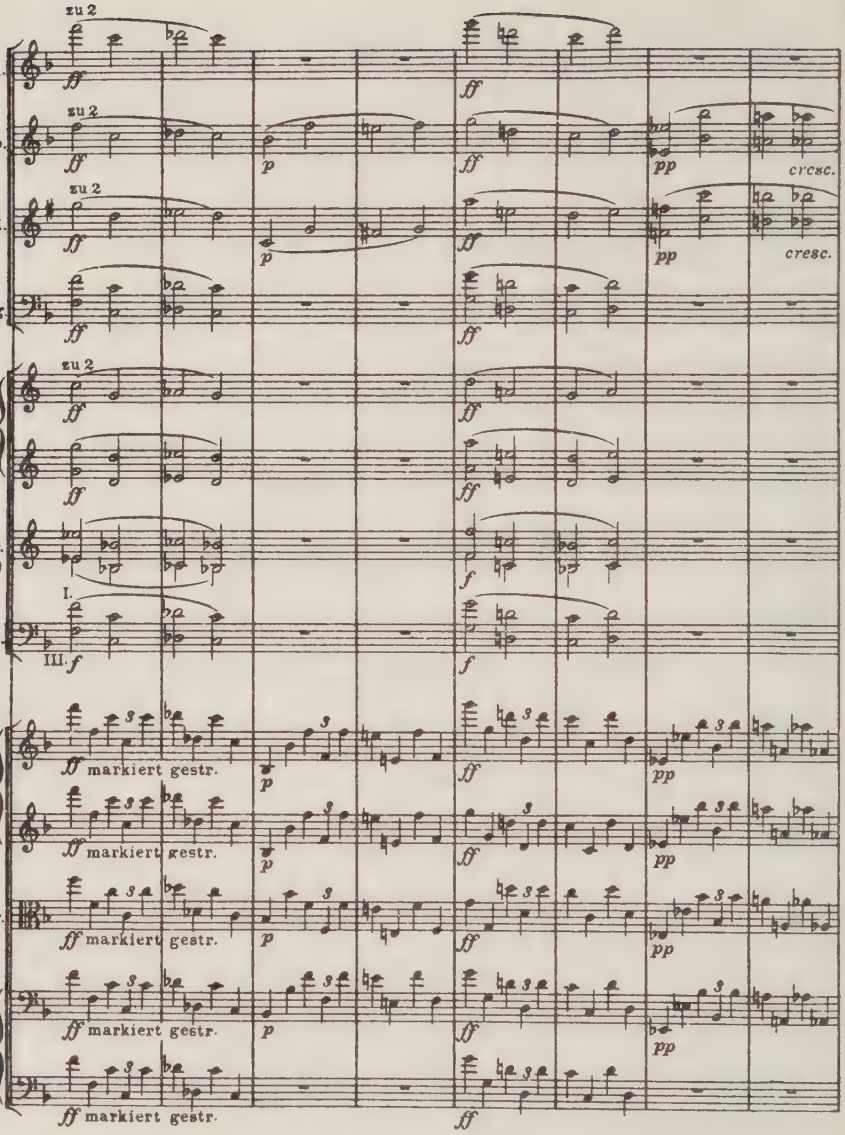

140
zu 2
mf cresc.
zu 2
mf
cresc.
zu 2
mf
cresc.
cresc.
I.
III.
mf
p
cresc. sempre
cresc. sempre
cresc. sempre

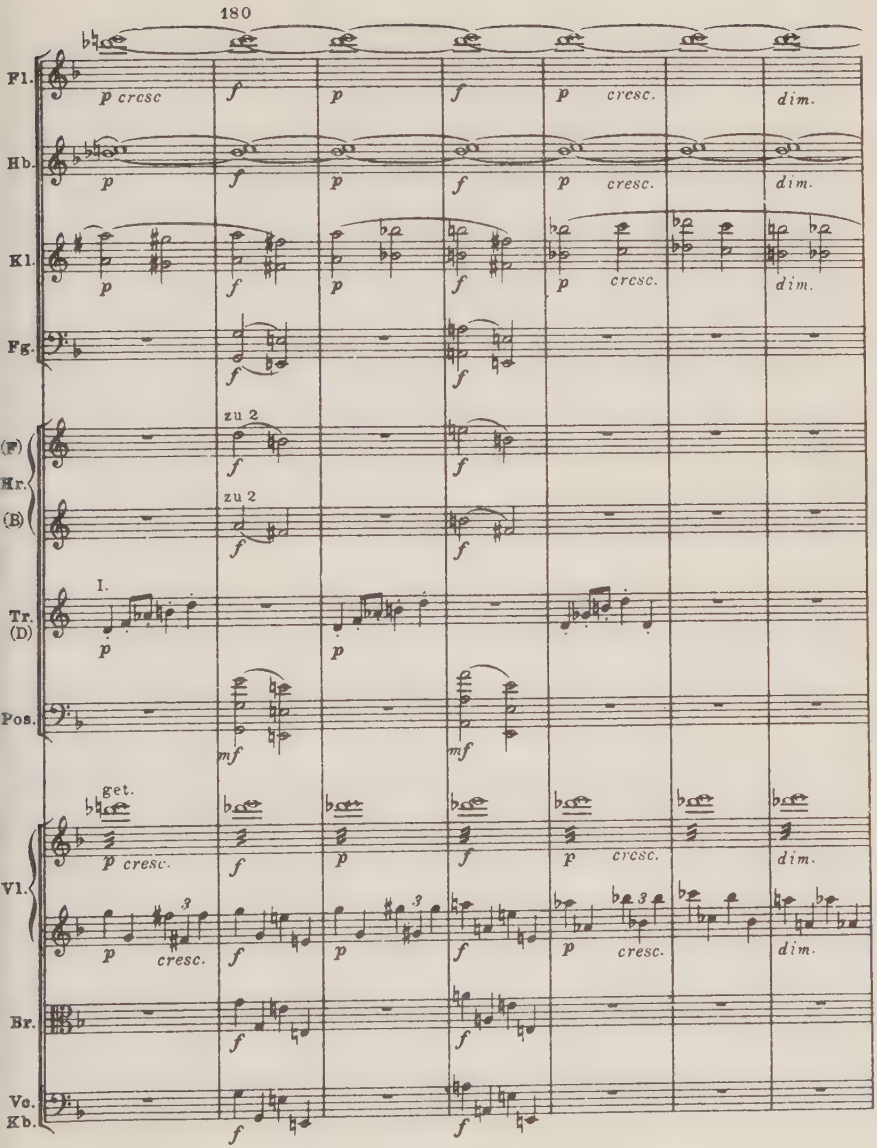

zu 2
I.
II.
III.
Hb.
Fg.
Hr. (B)
Vl.
Br.
Vc.
Kb.
p
cresc.
dim.
pp
150
Kl.
Pos.

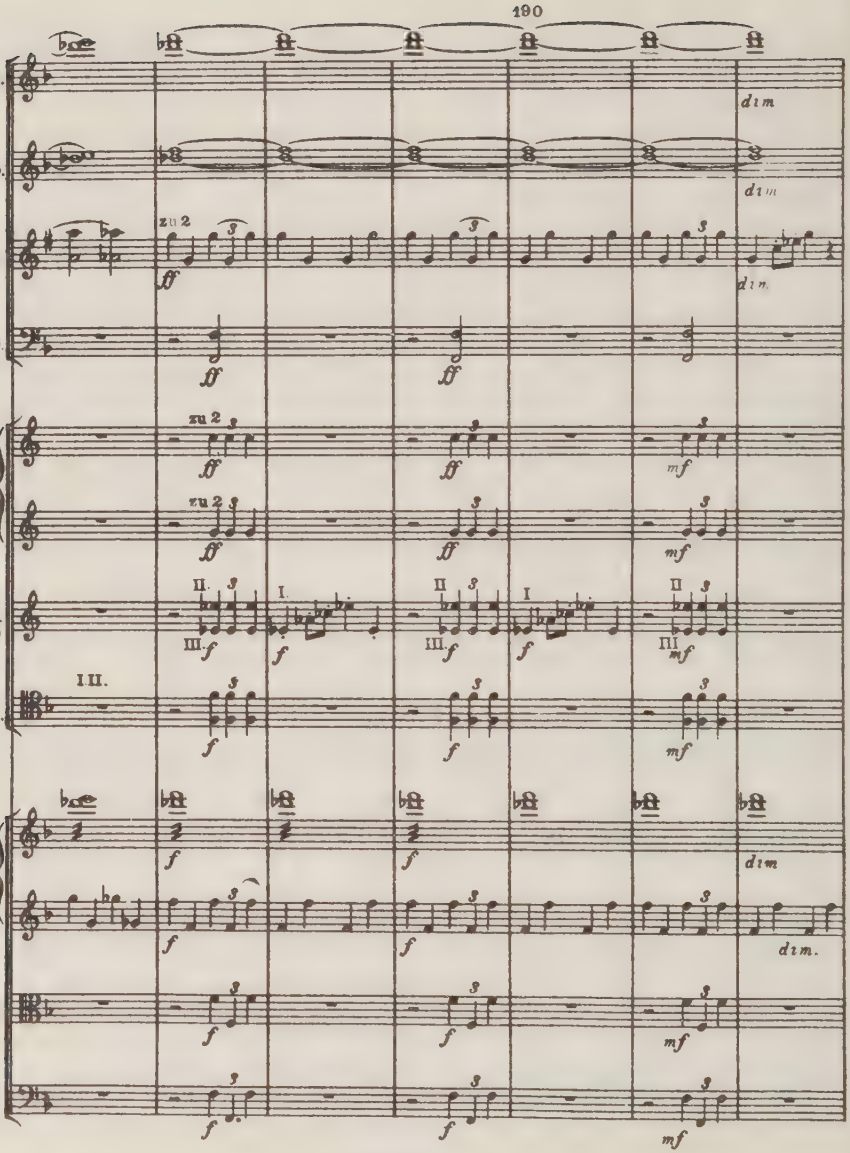

zu 2
f
cresc. sempre
mf
gestr.

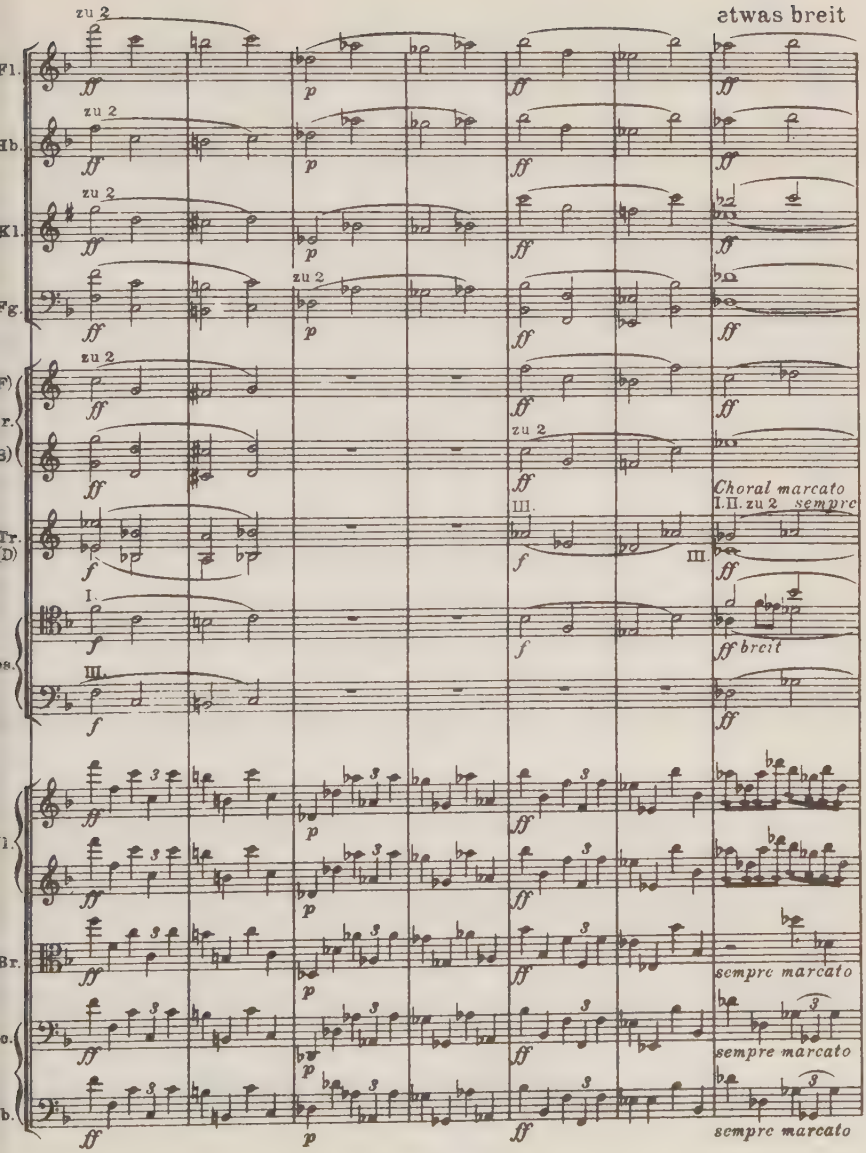

zu 2
160
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vo.
Kb.
I.
III.
get.
fff
ff
p
pp
marc.
poco a
poco cresc.

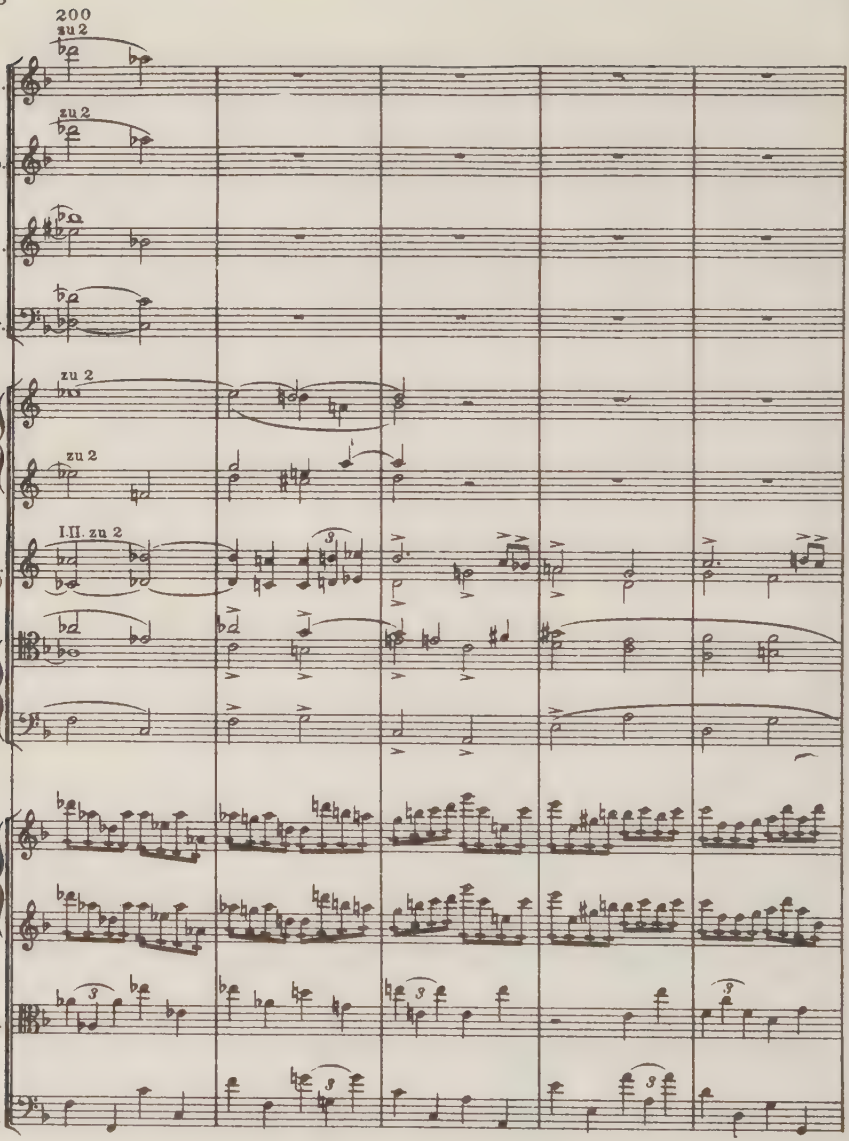

zu 2
170
Fl.
f cresc
Hb.
Kl.
zu 2
Fg.
Hr.
Tr.
Vl.
Br
Vc.
Cb.
II
I.
II
p
tr

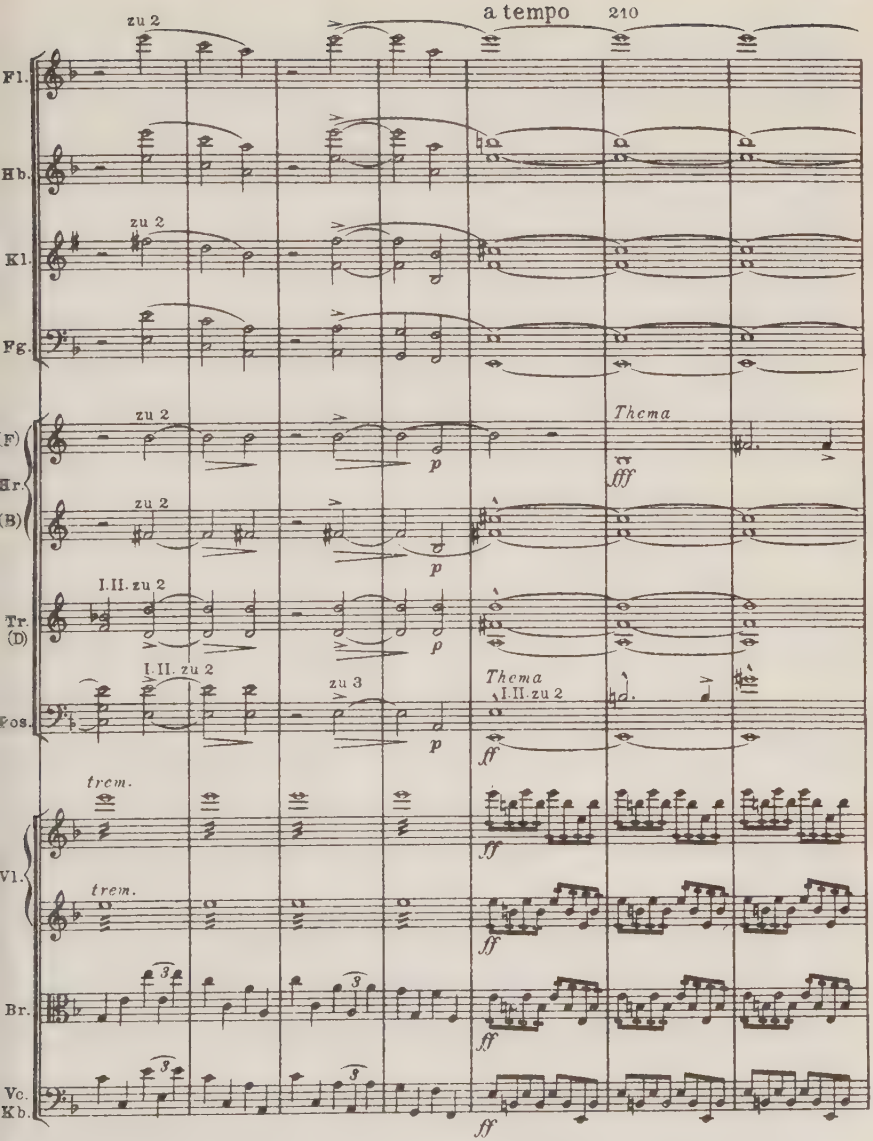

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vo.
Kb.
zu 2
I.
III.
markiert gestr.
cresc.

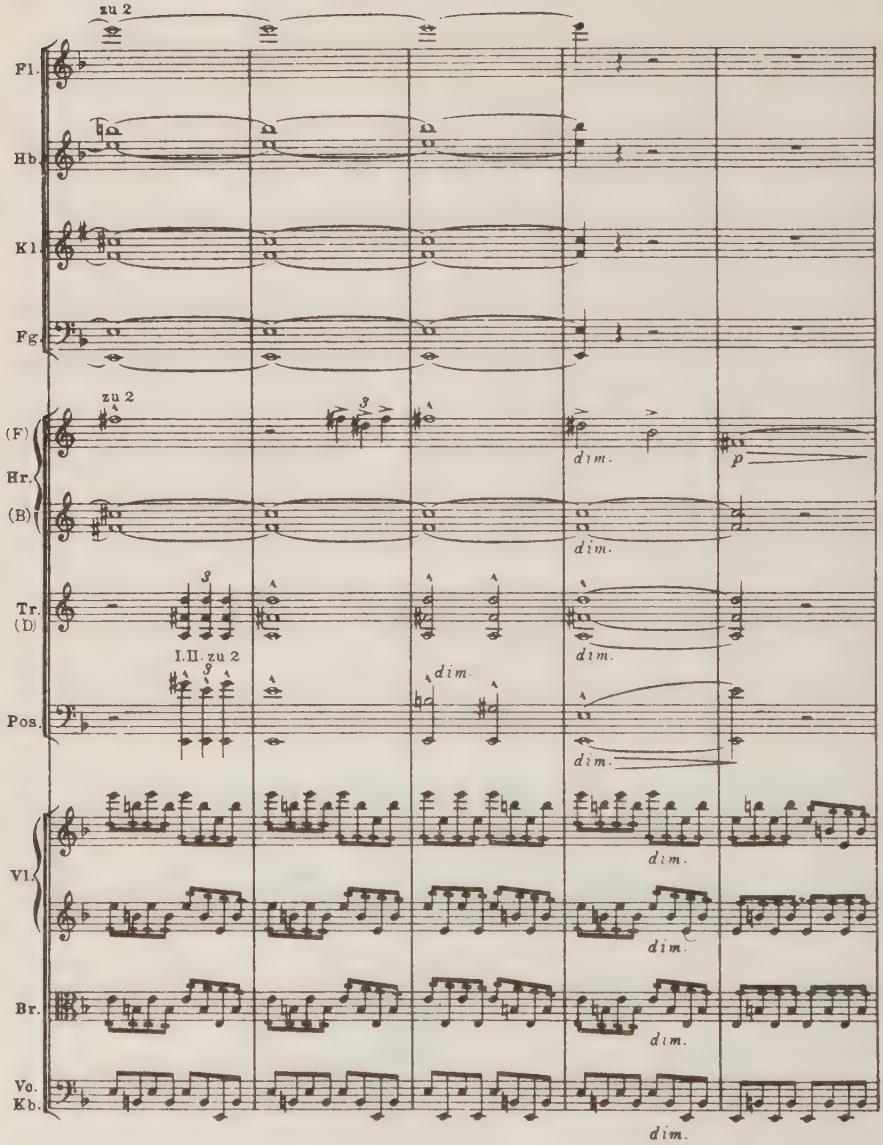

180
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
zu 2
I.
Tr.
(D)
Pos.
get.
Vl.
Br.
Vc.
Kb.
p cresc
f
p
cresc.
dim.
mf

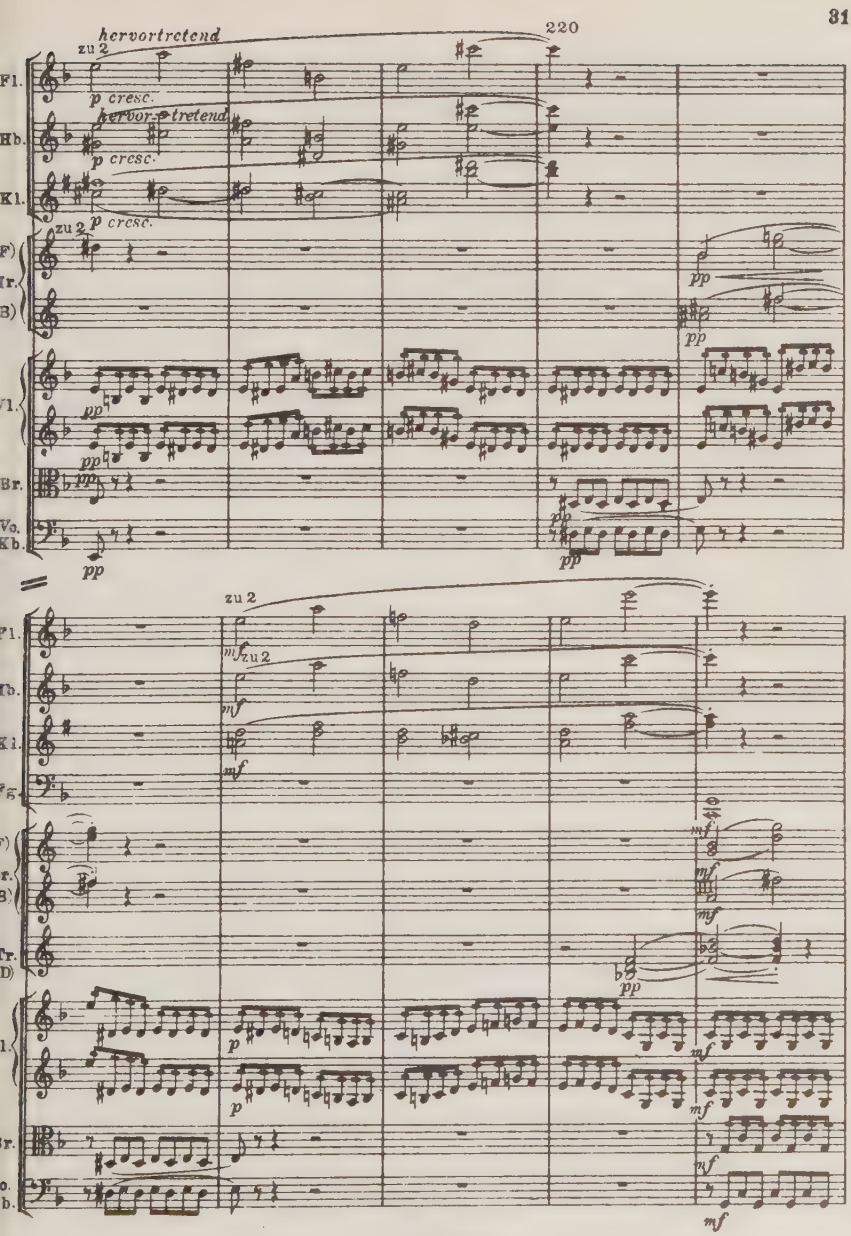

190
Fl.
Hb.
Kl
Fg
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vo.
Kb.
zu 2
dim
dim.
ff
mf
f
I.
II.
III.

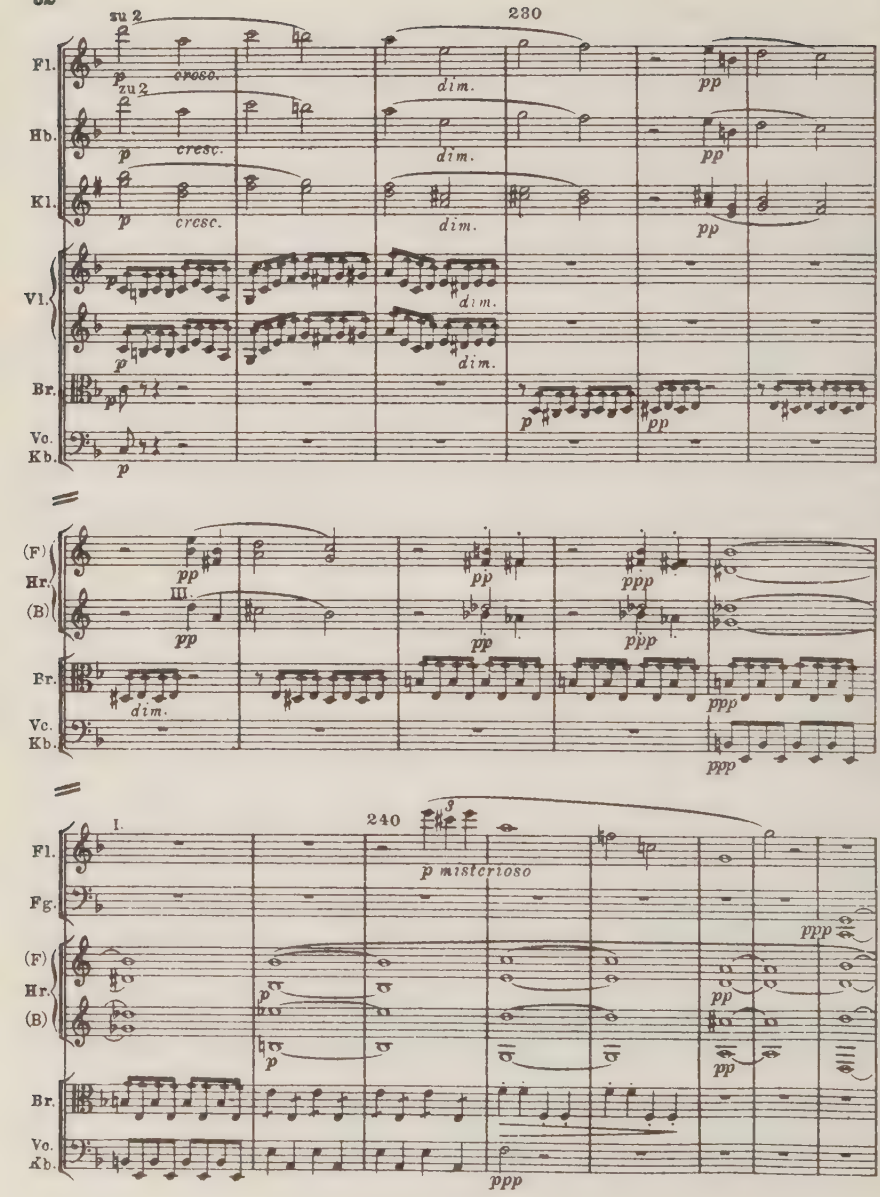

etwas breit
zu 2
Choral marcato
I. II. zu 2 sempre
ff breit
sempre marcato
sempre marcato
sempre marcato

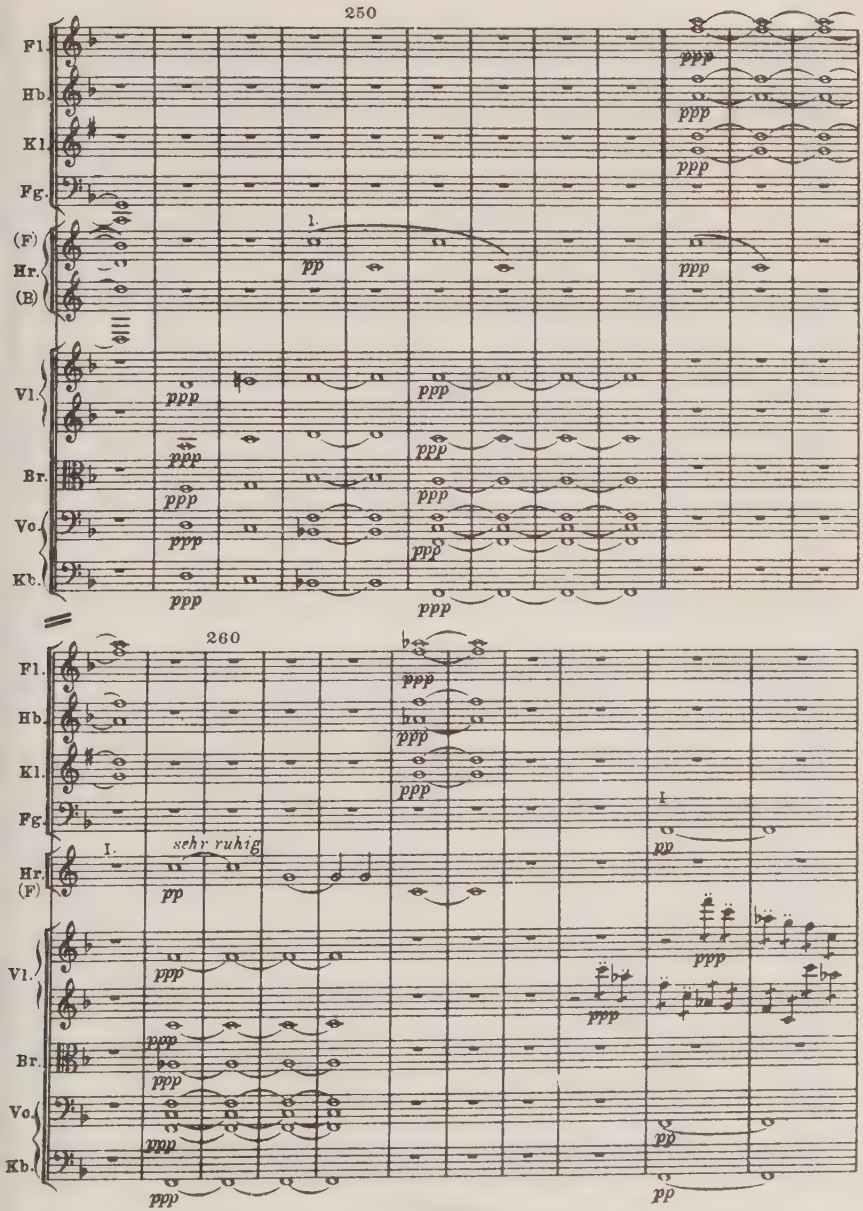

200
zu 2
Fl.
zu 2
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
zu 2
(B)
I.II. zu 2
Tr.
(D)
Pos.
Vl.
Br.
Vo.
Kb.

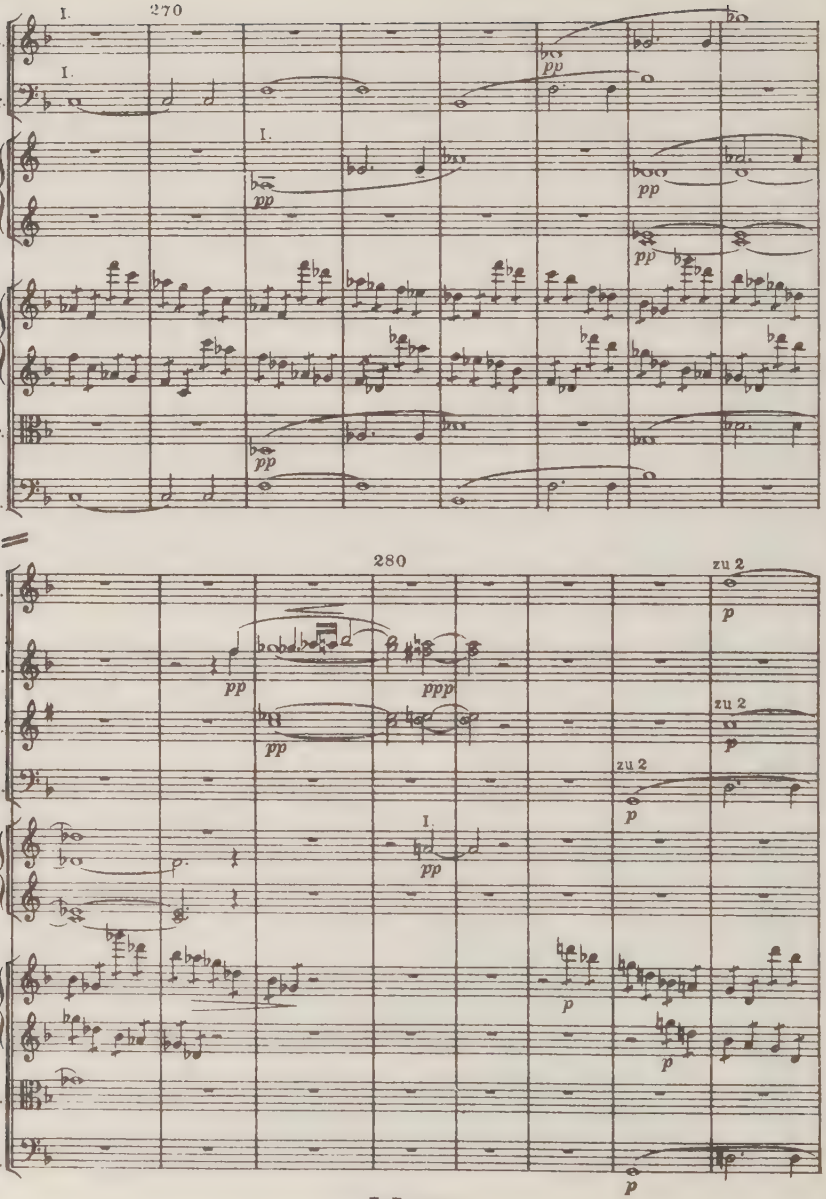

a tempo
210
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vc.
Kb.
I. II. zu 2
zu 3
Thema
trem.
p
ff
fff

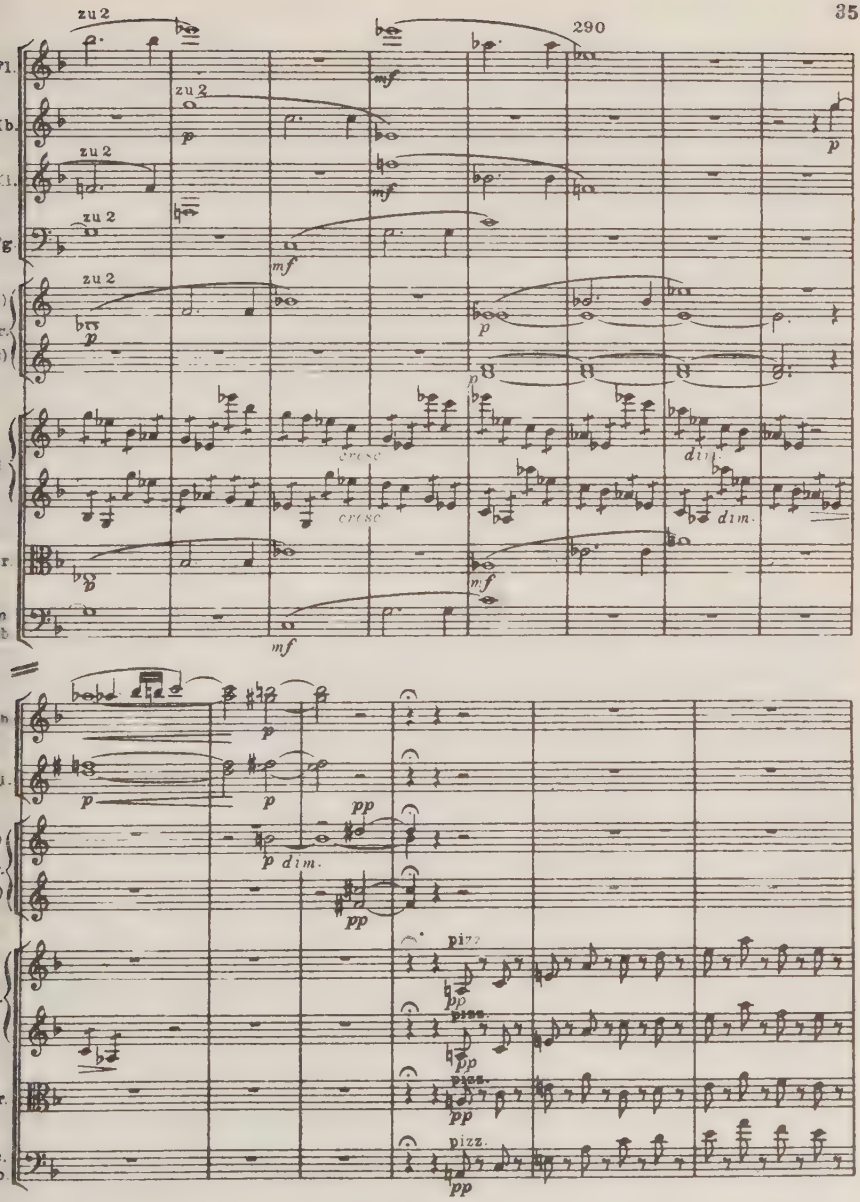

zu 2
Fl.
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
(B)
dim.
p
Tr.
(D)
I.II. zu 2
dim.
Pos.
Vl.
Br.
Vc.
Kb.

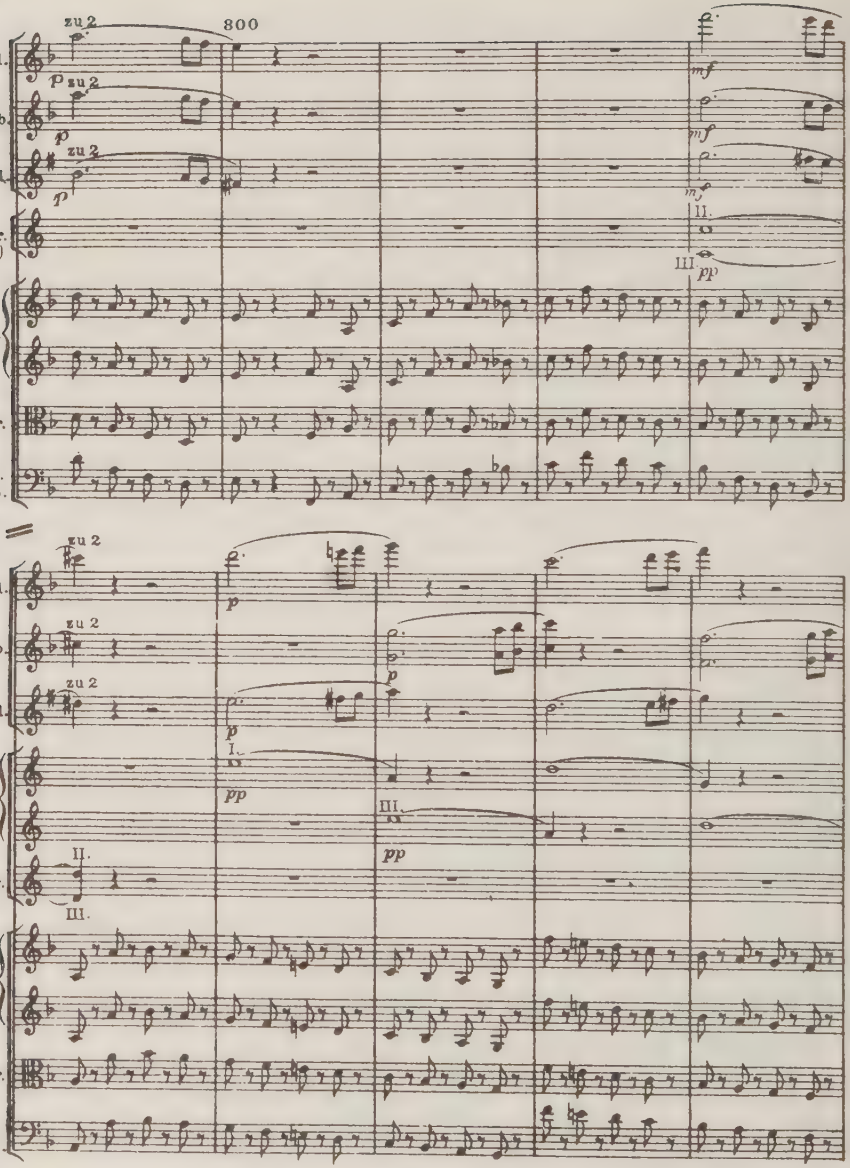

220
hervortretend
zu 2
Fl.
p cresc.
hervortretend
Hb.
p cresc.
Kl.
p cresc.
zu 2
(F)
(Tr.
(B)
pp
pp
Vl.
pp
pp
Br.
Vc.
Kb.
pp
pp
zu 2
mf
zu 2
mf
mf
mf

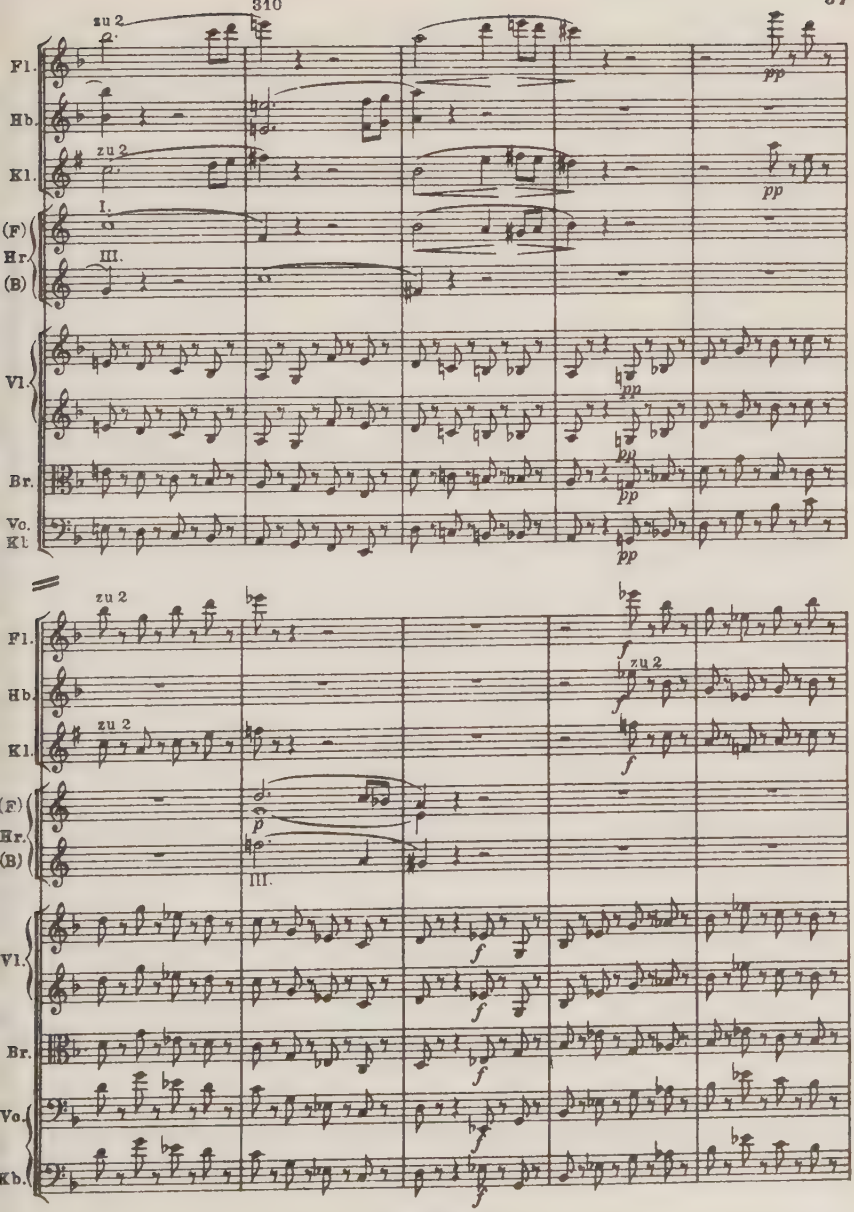

zu 2
230
Fl.
Hb.
Kl.
Vl.
Br.
Vc.
Kb.
cresc.
dim.
pp
(F)
Hr.
(B)
Fr.
ppp
240
I.
Fg.
p mistcrioso

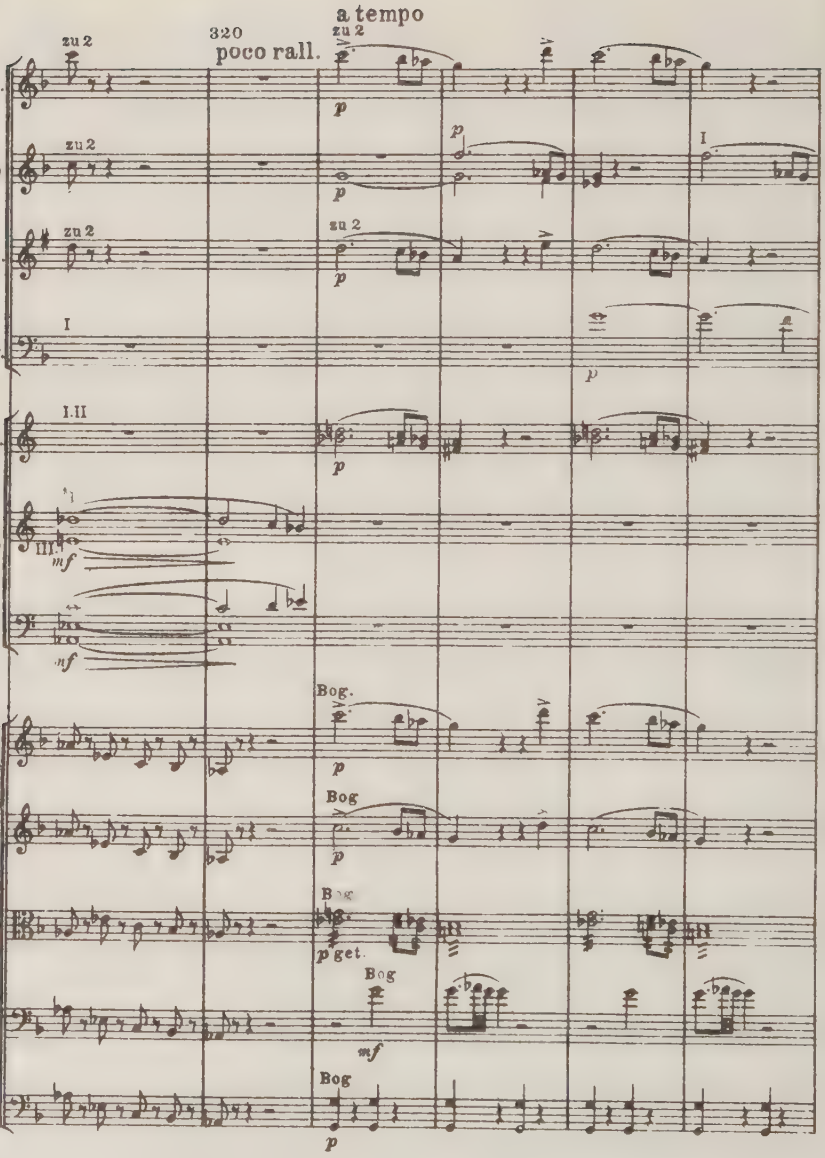

250
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Vl.
Br.
Vc.
Kb.
I.
pp
ppp
260
sehr ruhig

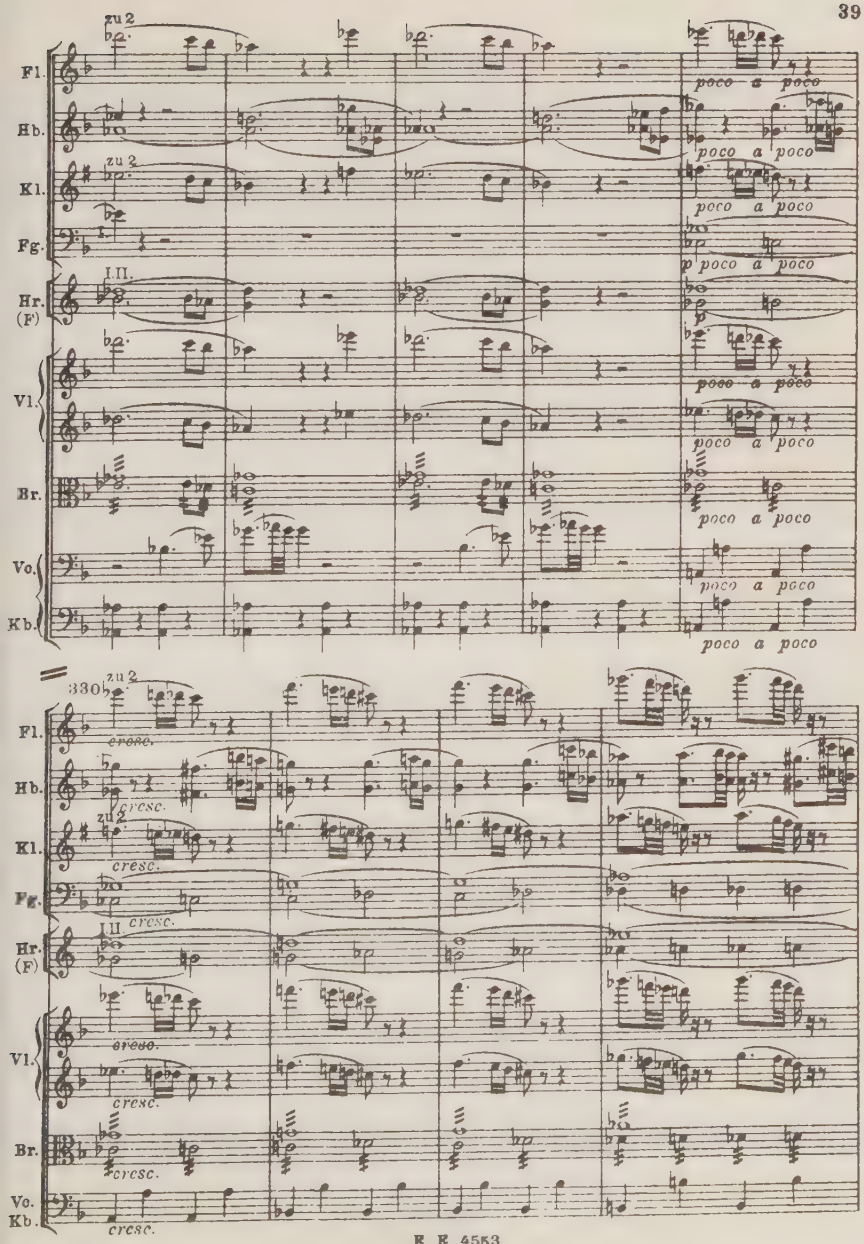

270
Hb.
Fg.
(F)
Hr.
(B)
Vl.
Br.
Vc.
Kb.
I.
pp
280
Fl.
Kl.
zu 2
ppp
p

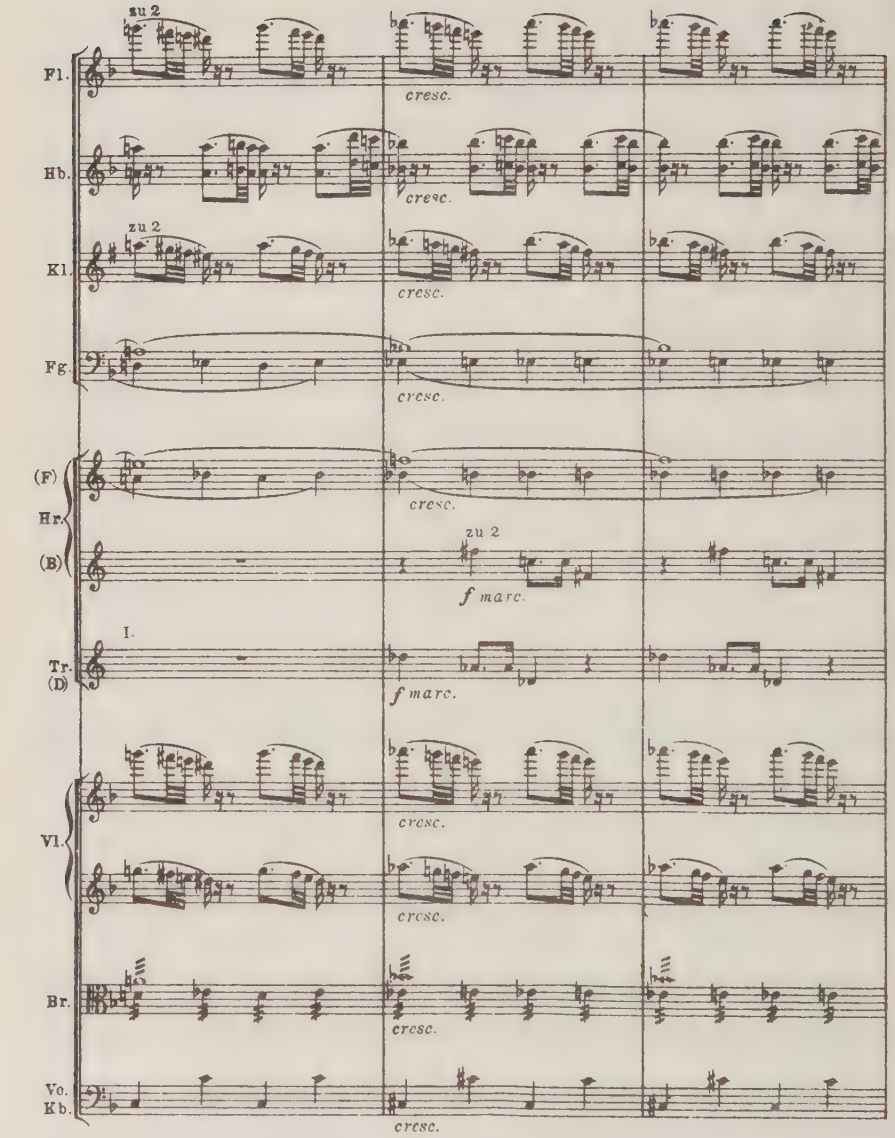

290
zu 2
mf
p
cresc
dim.
pizz.

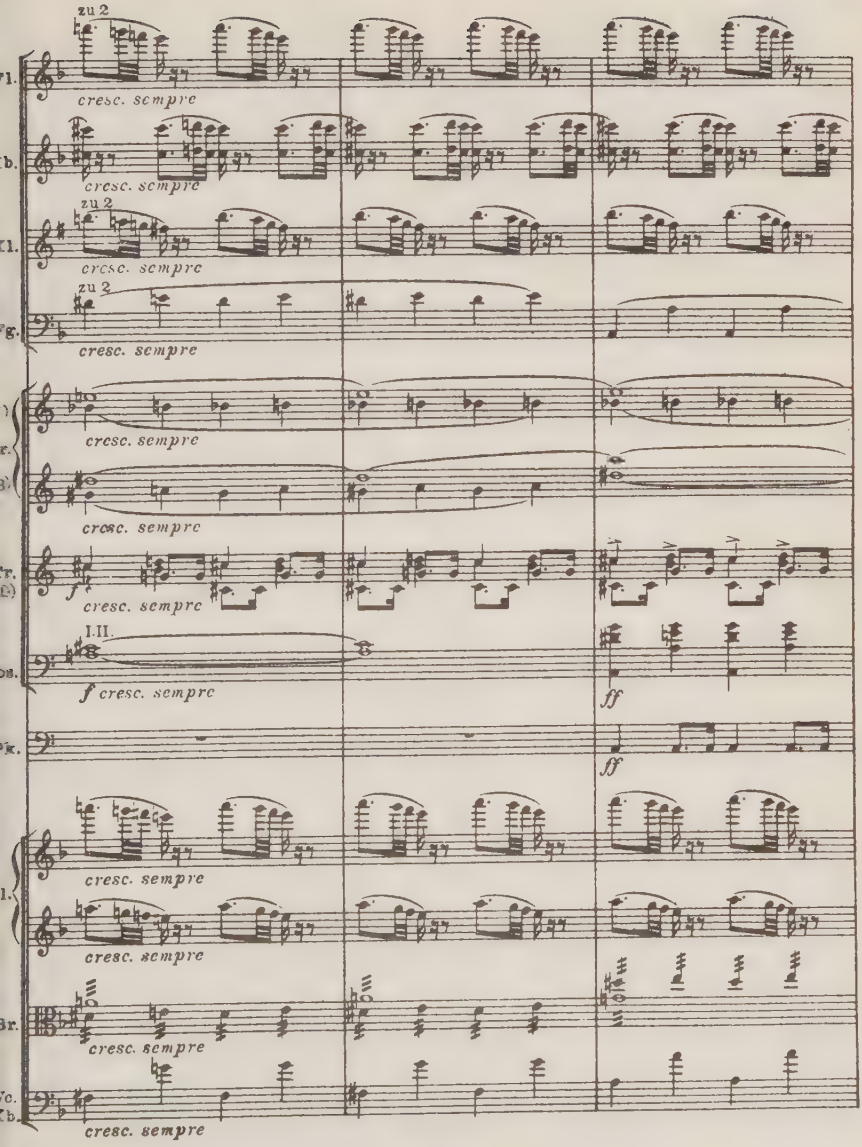

zu 2
800
Fl.
Hb.
Kl.
Tr. (D)
Vl.
Br.
Vo. Kb.
mf
II.
III.
pp
(F)
Hr. (B)

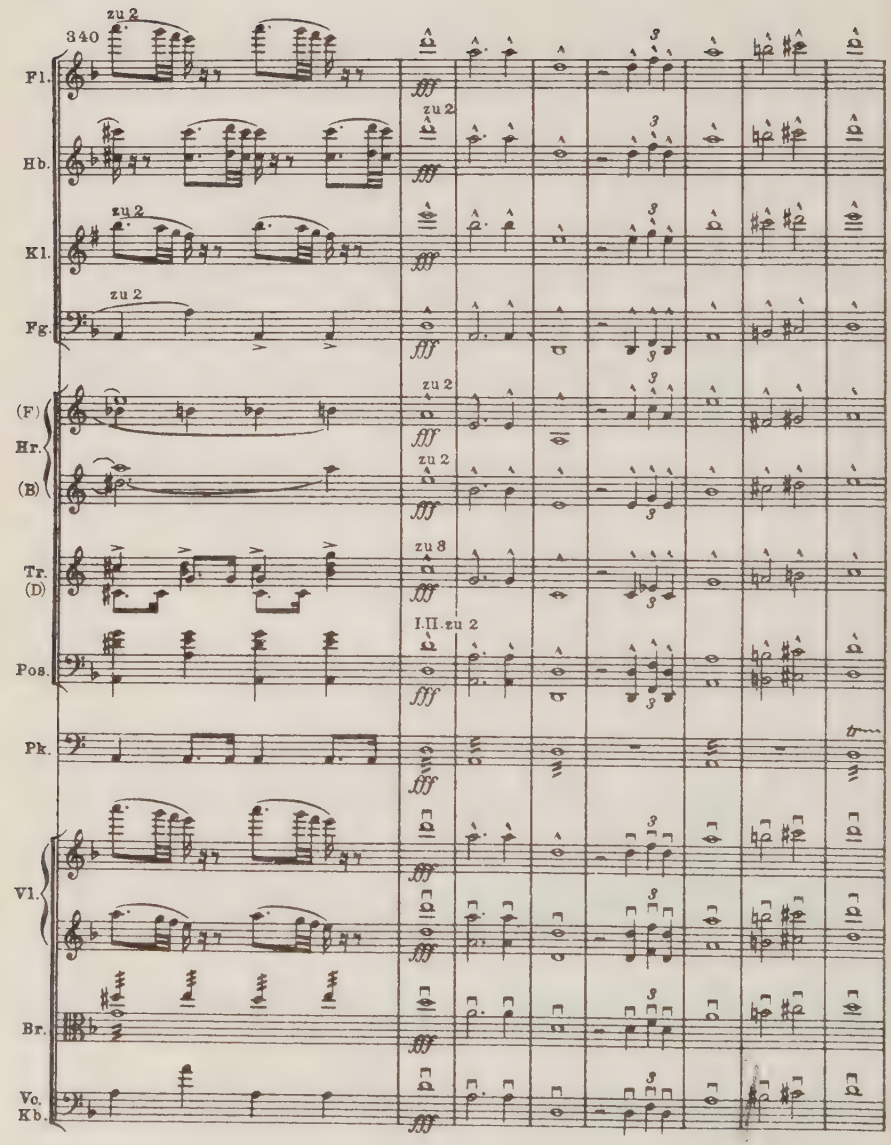

zu 2
Fl.
Hb.
Kl.
(F)
Hr.
(B)
I.
III.
Vl.
Br.
Vo.
Kb.
pp
zu 2
f
p

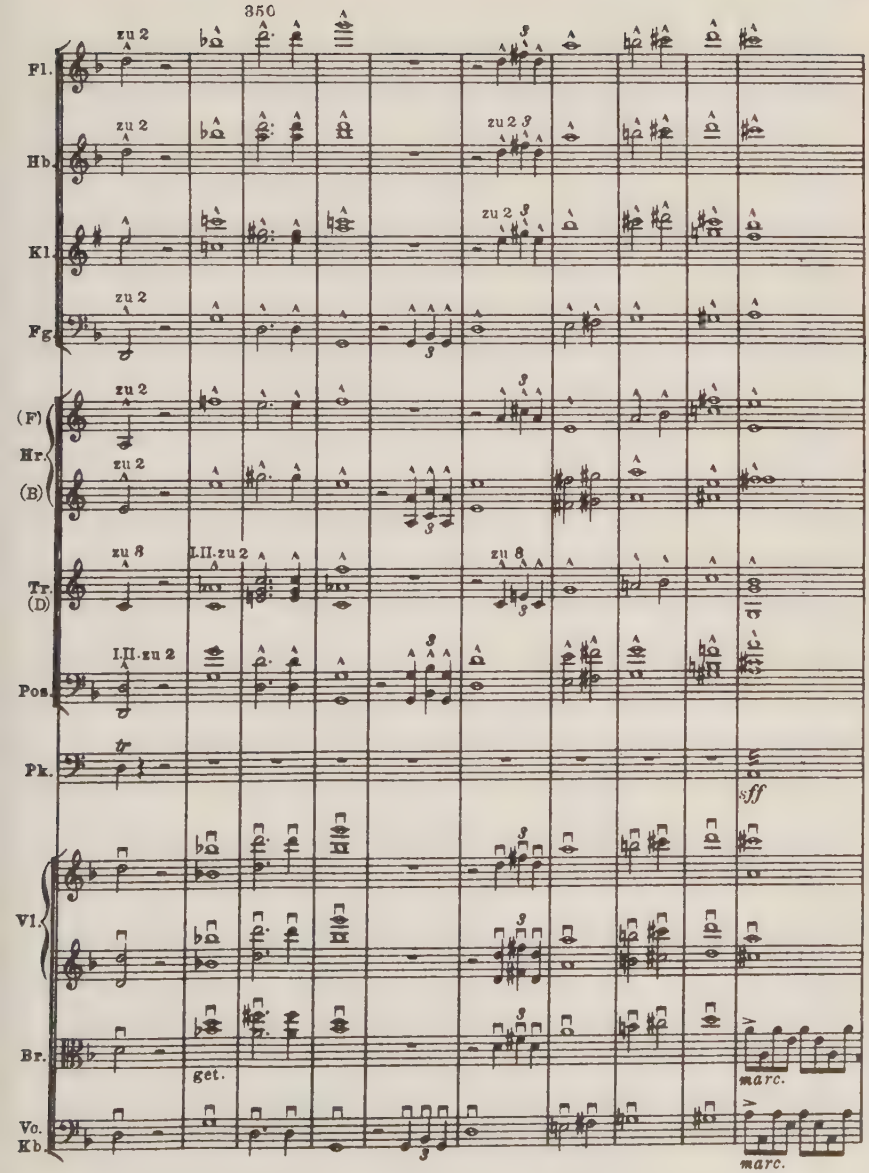

a tempo
320
poco rall.
zu 2
Fl.
Hb
Kl.
Fg.
Hr. (F)
Tr (D)
Pos
Vl.
Br
Vc.
Kb.
I
I.II
III
Bog.
p
mf
pget.

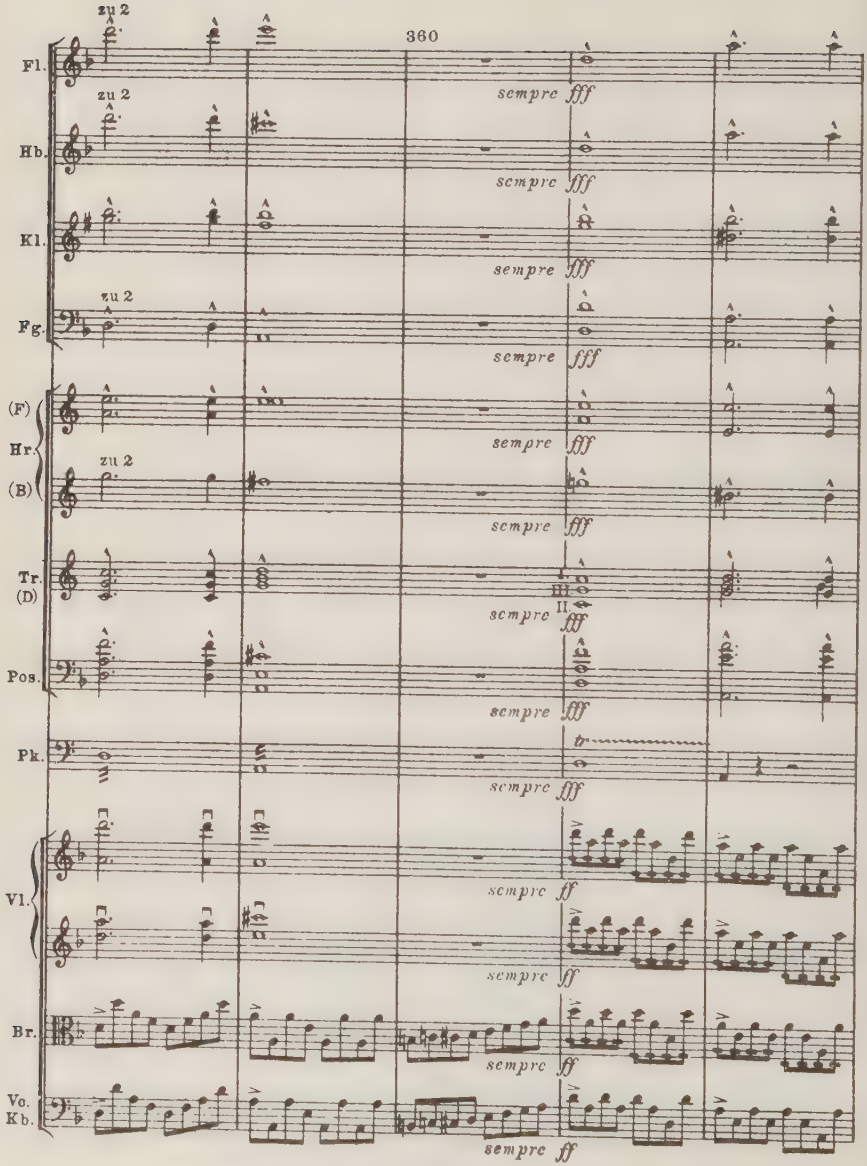

zu 2
Fl.
Hb.
Kl.
Fg.
I.II.
Hr. (F)
Vl.
Br.
Vo.
Kb.
poco a poco
330
cresc.

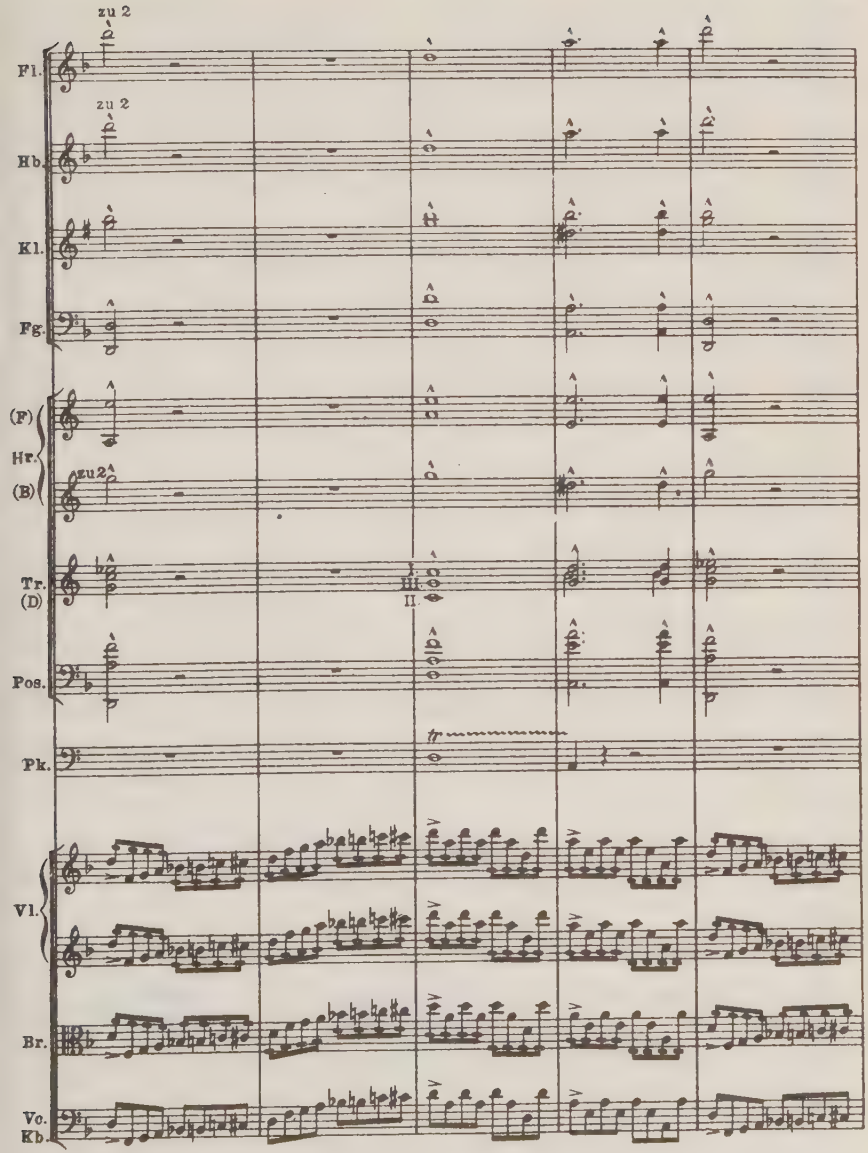

zu 2
Fl.
cresc.
Hb.
cresc.
zu 2
Kl.
cresc.
Fg.
cresc.
(F)
Hr.
cresc.
zu 2
(B)
f marc.
I.
Tr.
(D)
f marc.
Vl.
cresc.
cresc.
Br.
cresc.
Vc.
Kb.
cresc.

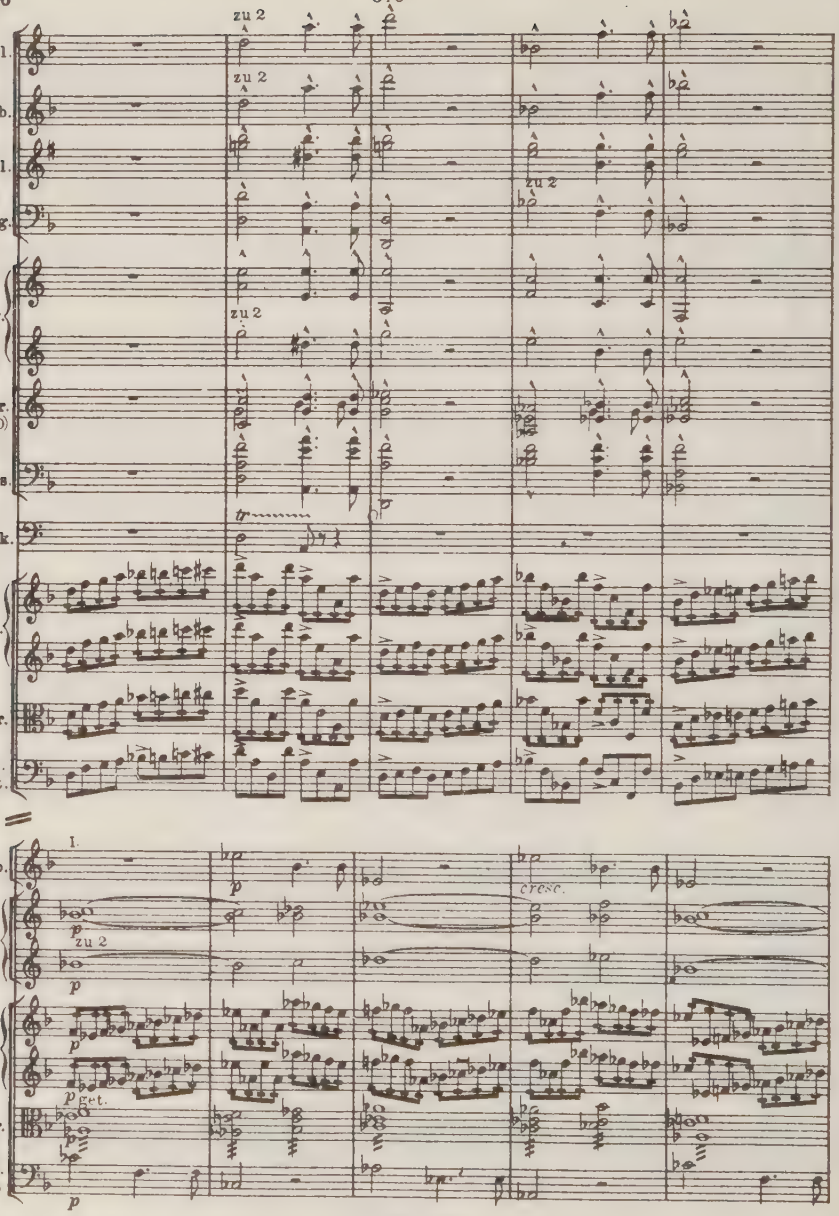

zu 2
cresc. sempre
I.II.
f cresc. sempre
ff

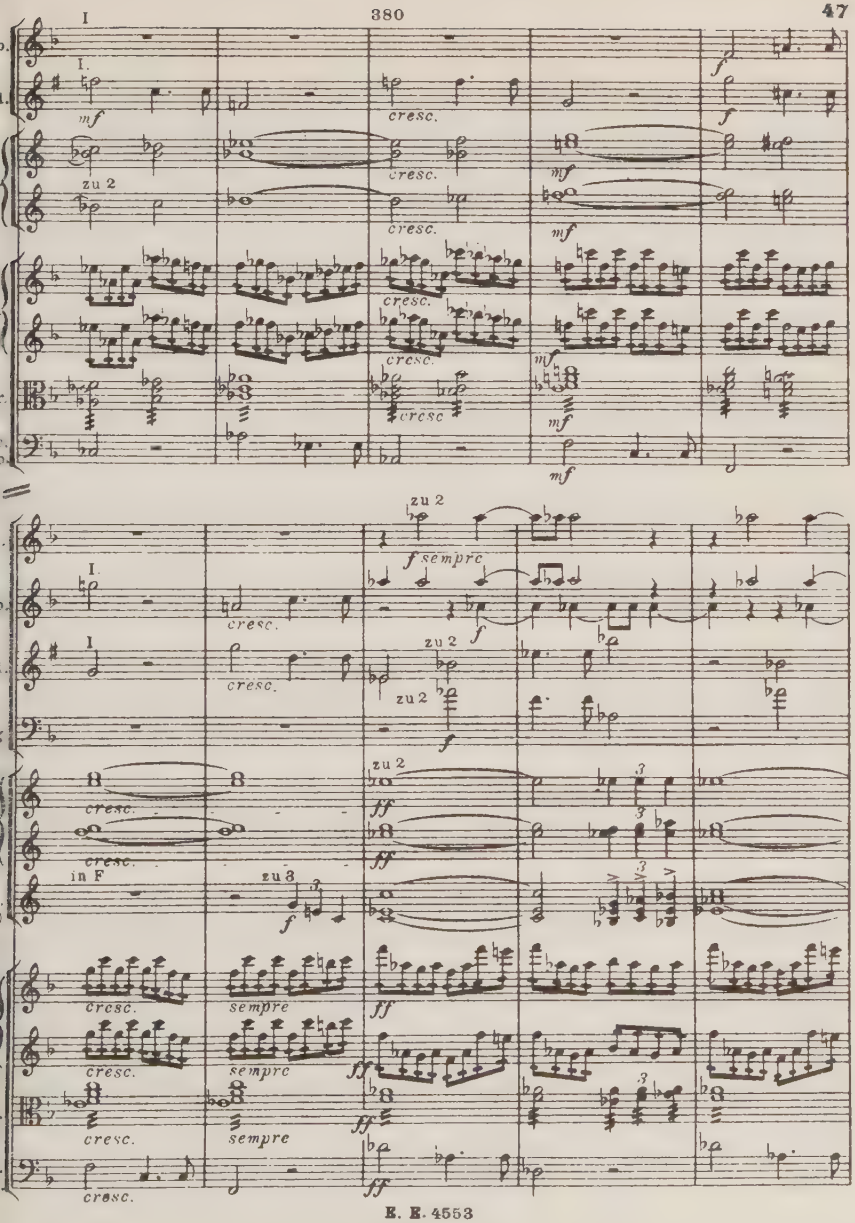

340
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
fff
zu 8
I.II. zu 2

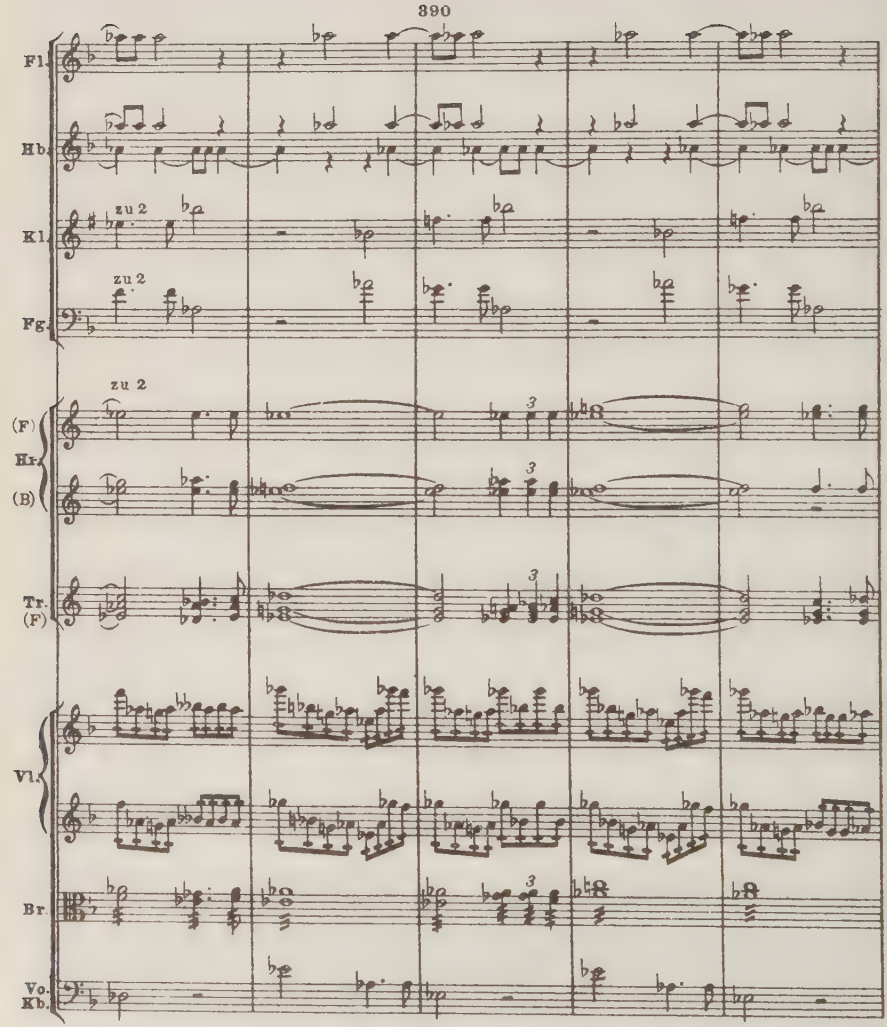

350
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
zu 2
zu 3
I.II. zu 2
get.
sff
marc.

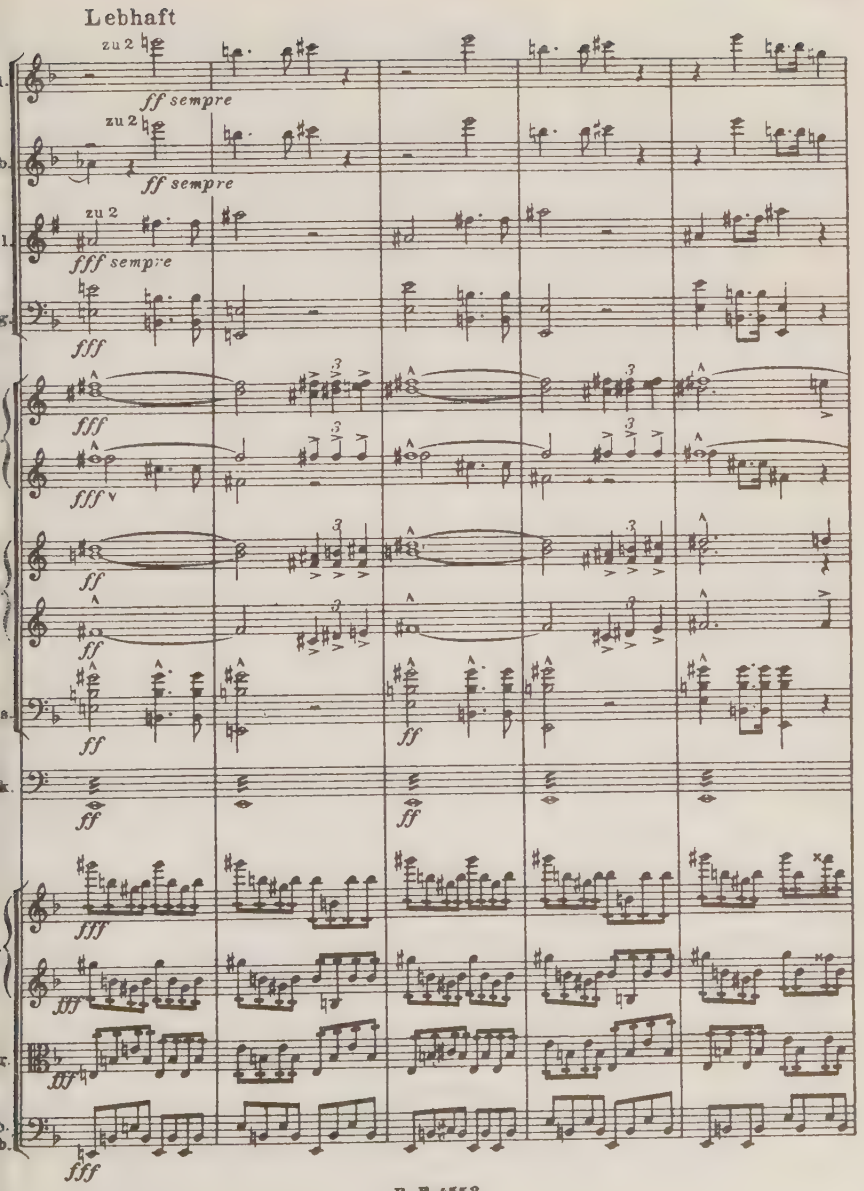

360
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
zu 2
sempre fff
sempre ff

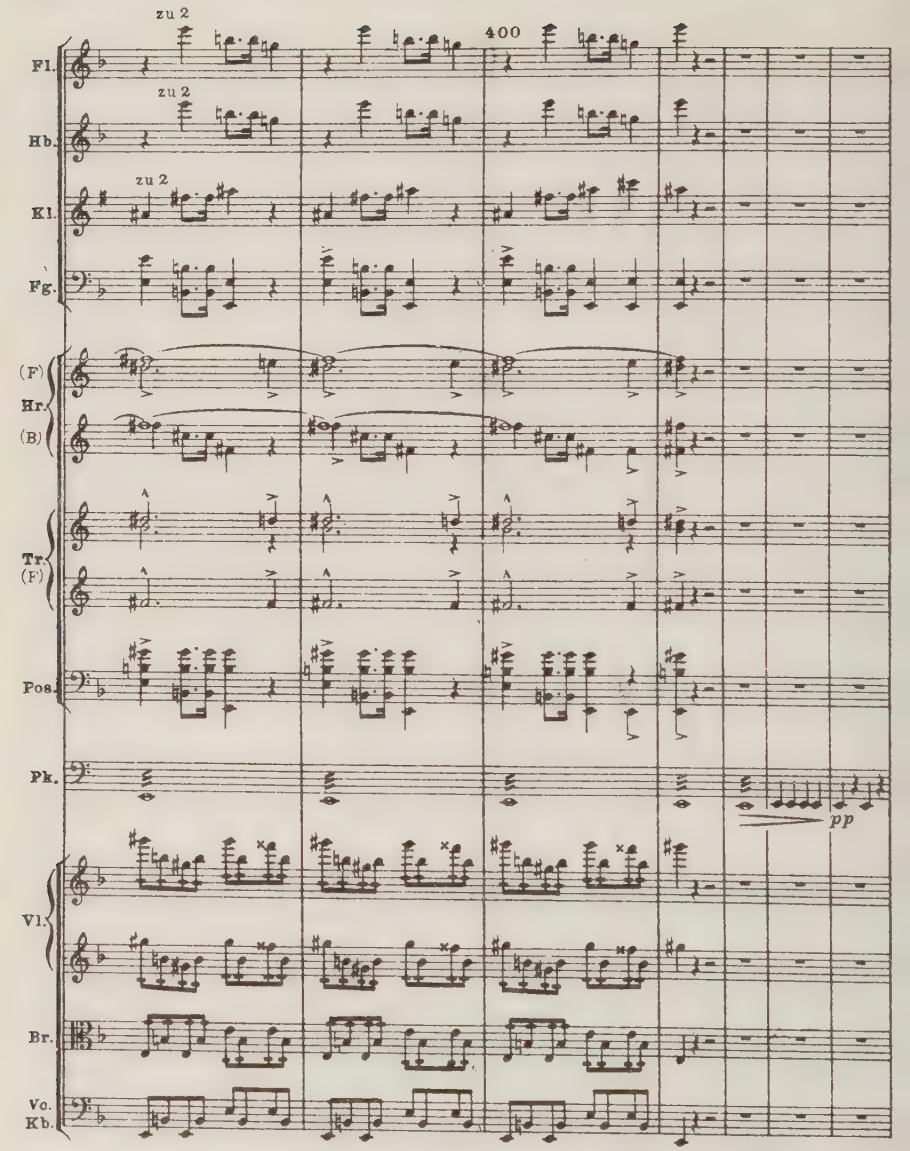

zu 2
Fl.
zu 2
Hb.
Kl.
Fg.
(F)
Hr.
(B)
zu 2
Tr.
(D)
I
III
II
Pos.
Pk.
Vl.
Br.
Vc.
Kb.

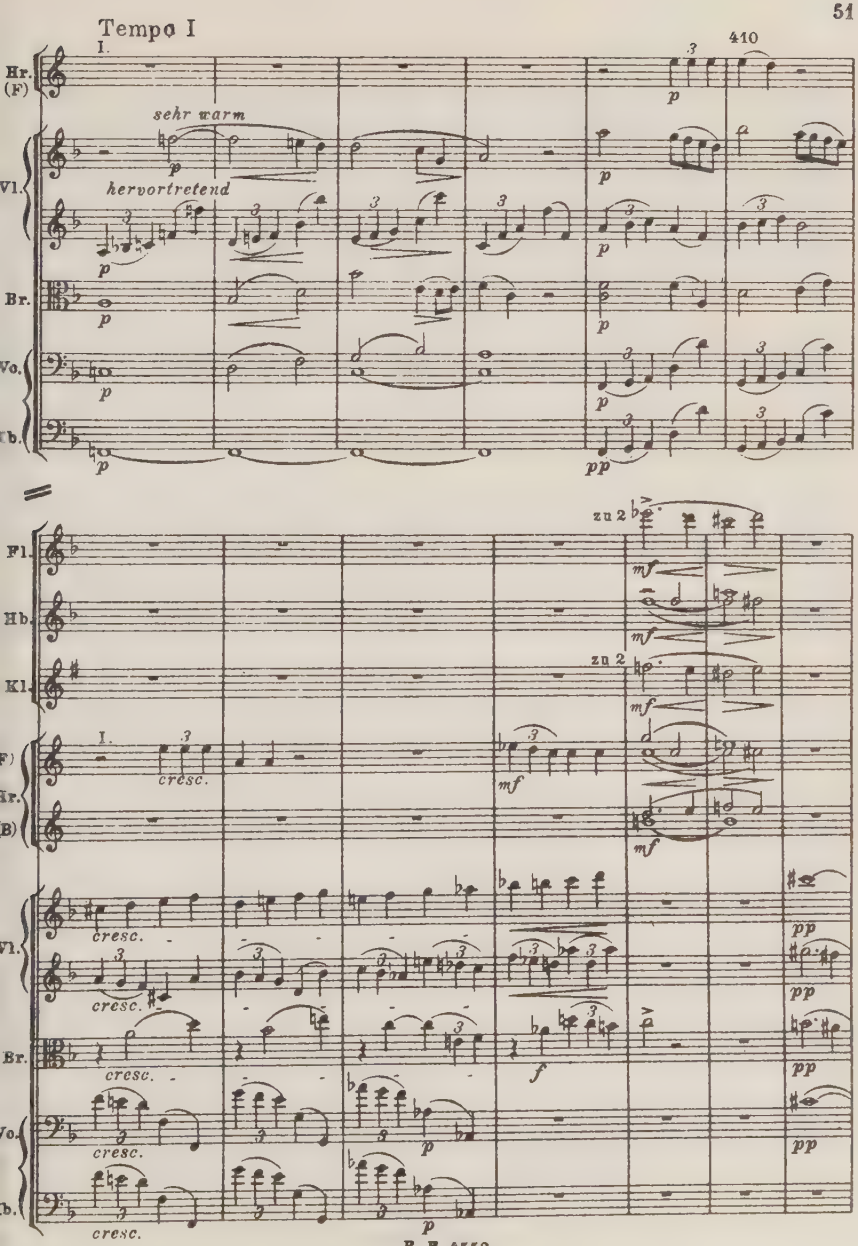

370
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
I.
p
cresc.
p get.

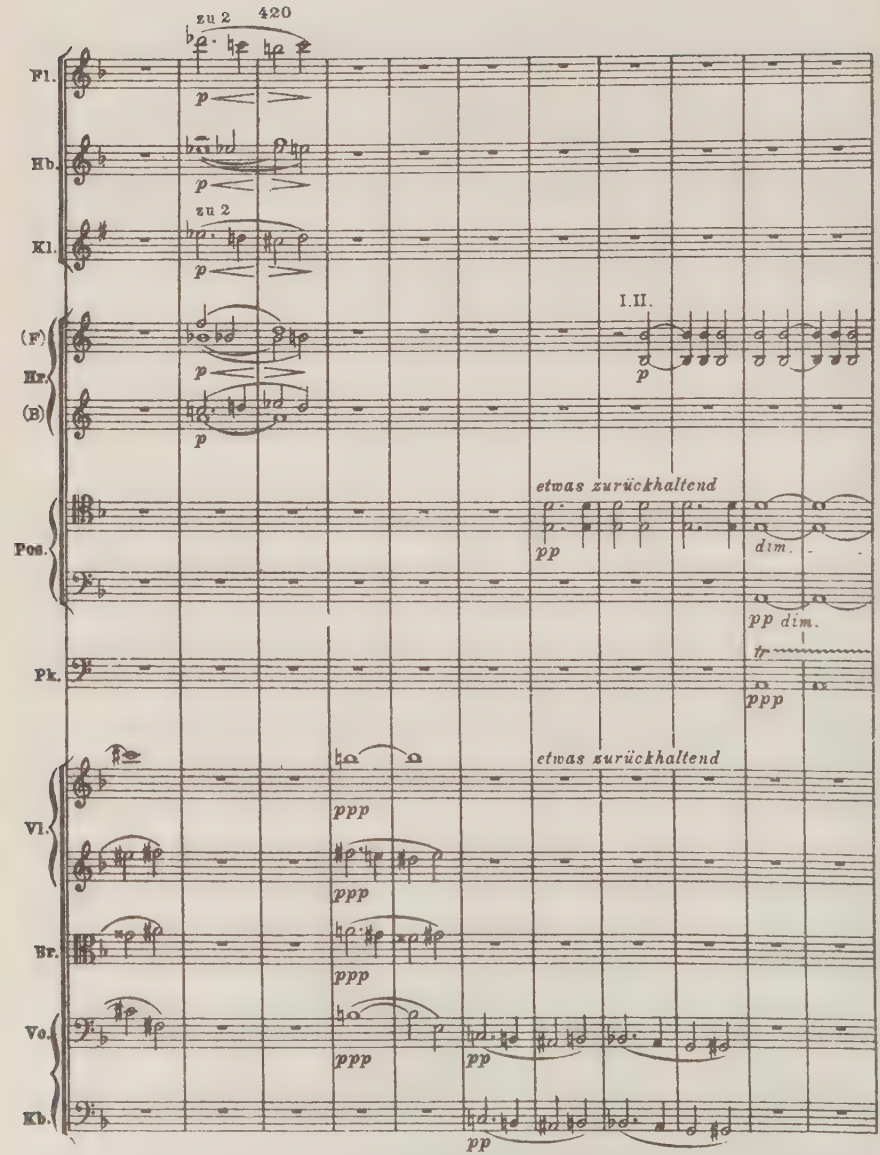

I
I.
mf
cresc.
f
zu 2
mf
cresc.
cresc.
cresc.
cresc
mf
mf
zu 2
f sempre
I.
cresc.
f
I
cresc.
zu 2
zu 2
f
cresc.
zu 2
ff
cresc.
ff
in F
zu 3
f
cresc.
sempre
ff
cresc.
sempre
ff
cresc.
sempre
ff
cresc.
ff

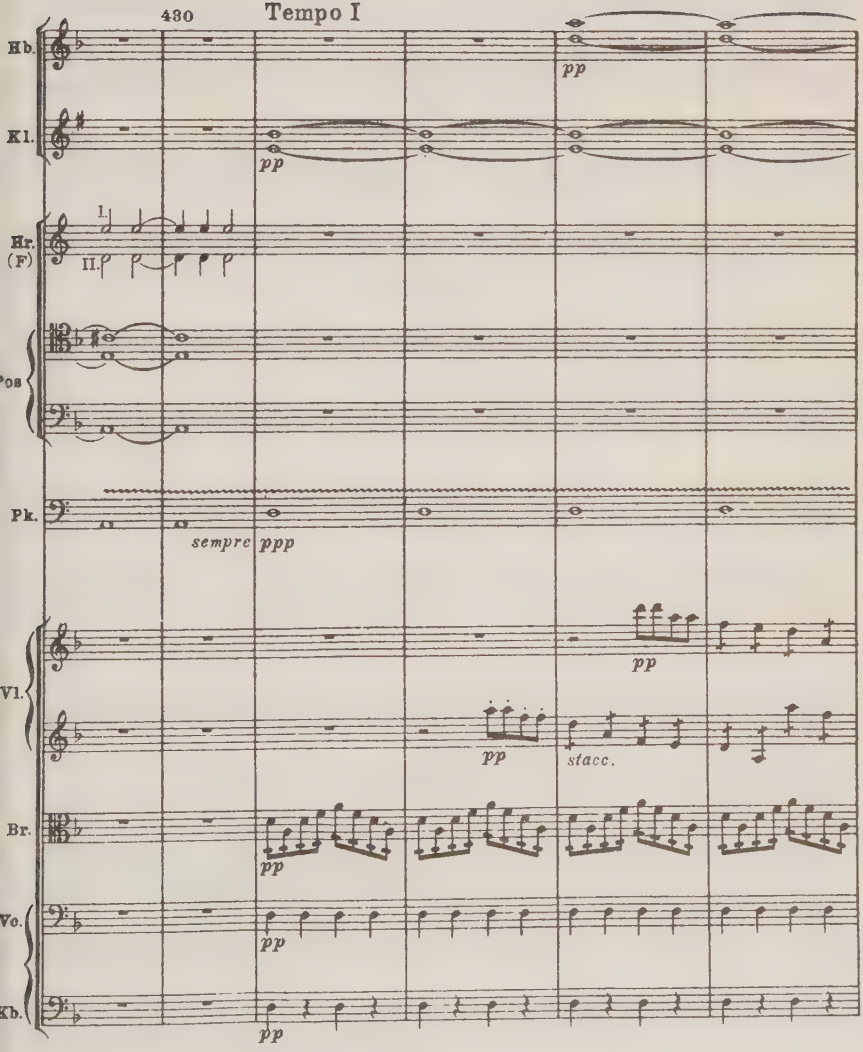

390
Fl.
Hb.
Kl.
zu 2
Fg.
zu 2
(F)
Hr.
(B)
3
Tr.
(F)
Vl.
Br.
Vc.
Kb.

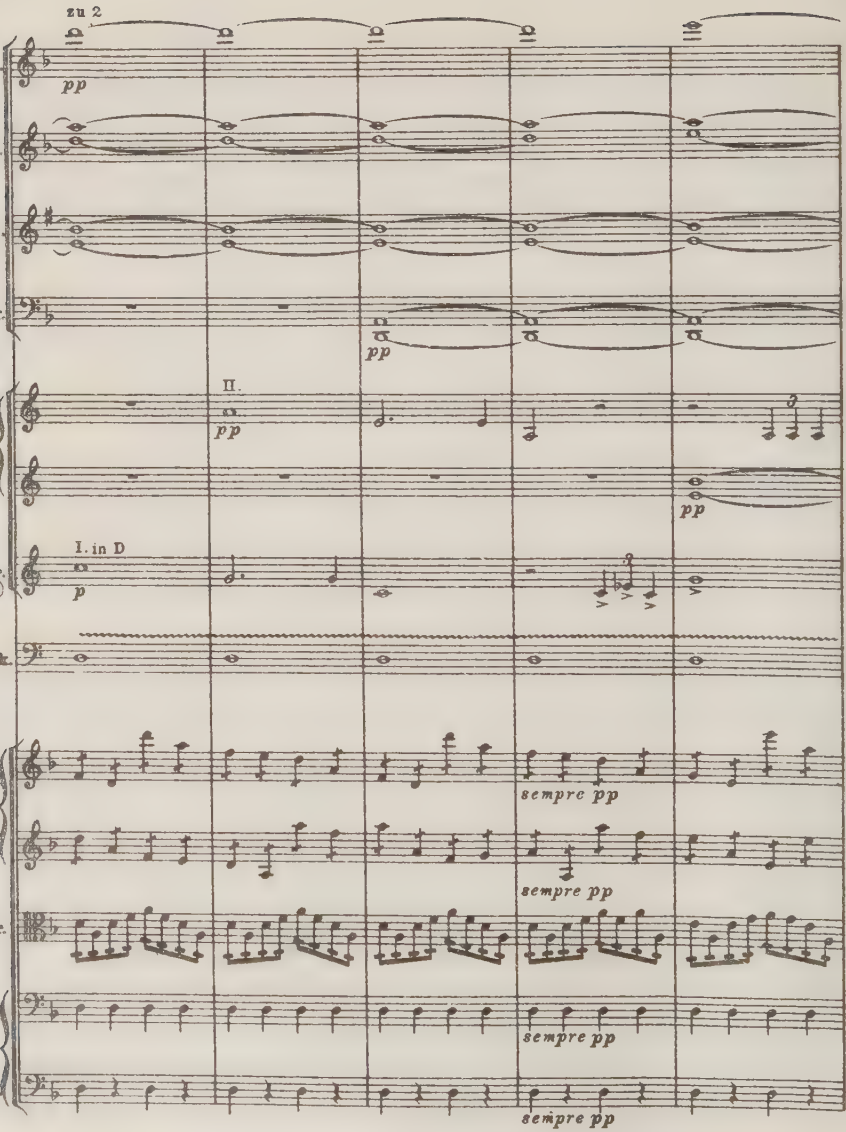

Lebhaft
zu 2
ff sempre
zu 2
ff sempre
zu 2
fff sempre
fff
fff
fff v
ff
ff
ff
ff
ff
fff
fff
fff
fff

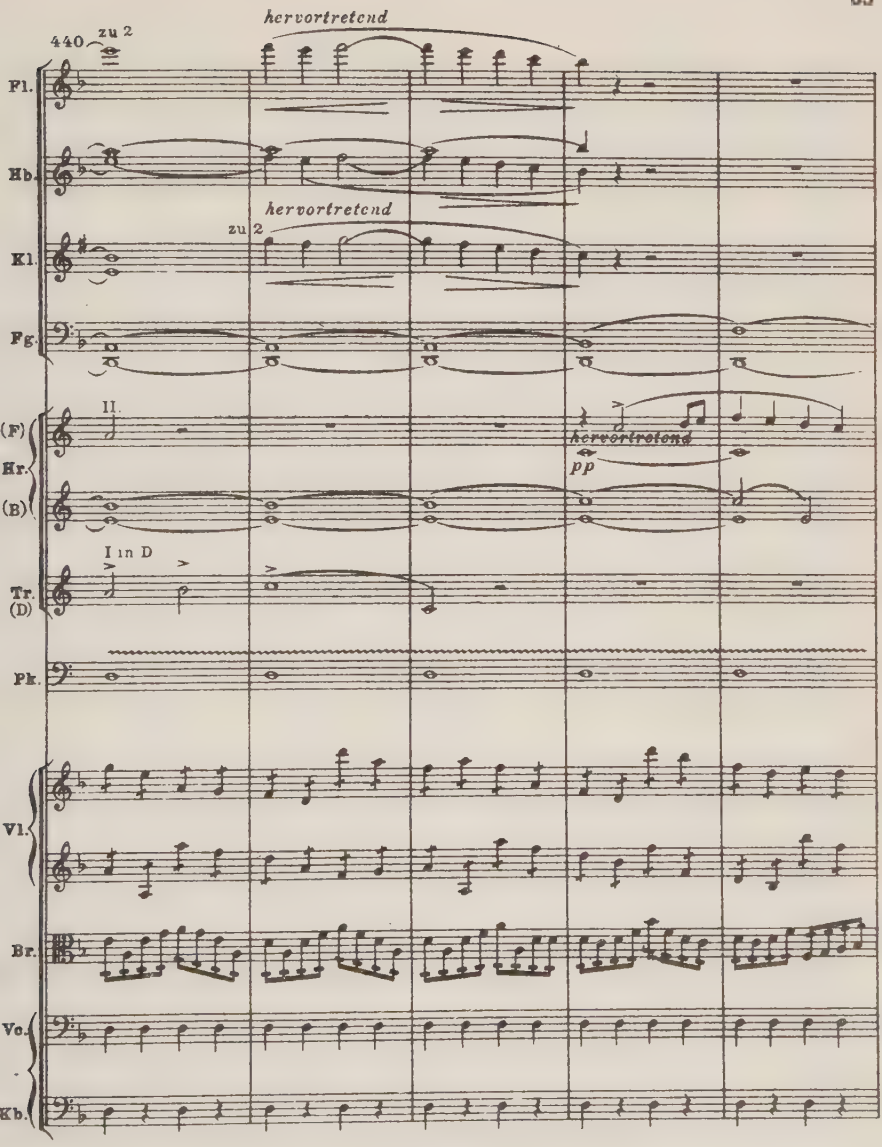

zu 2
400
Fl.
zu 2
Hb.
zu 2
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(F)
Pos.
Pk.
pp
Vl.
Br.
Vc.
Kb.

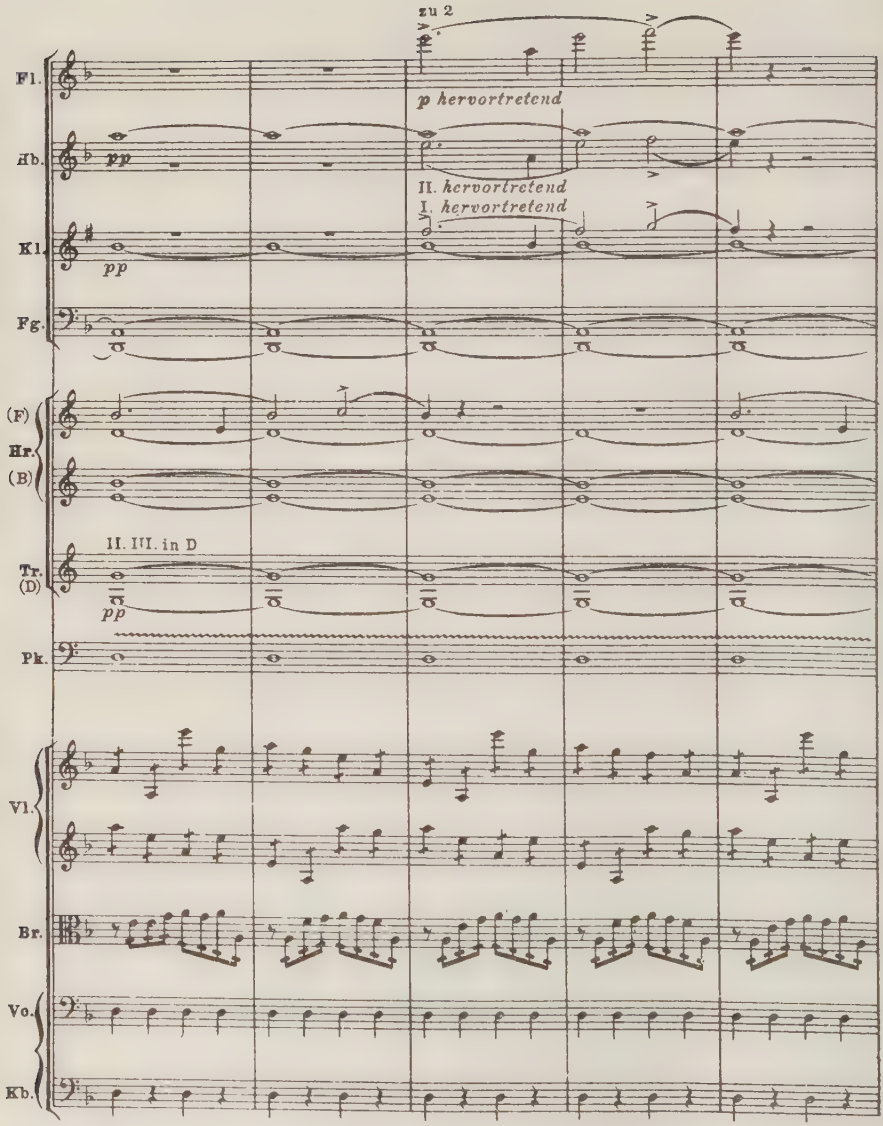

Tempo I
I.
410
Hr. (F)
sehr warm
Vl.
hervortretend
Br.
Vc.
Kb.
zu 2
Fl.
Hb.
Kl.
cresc.

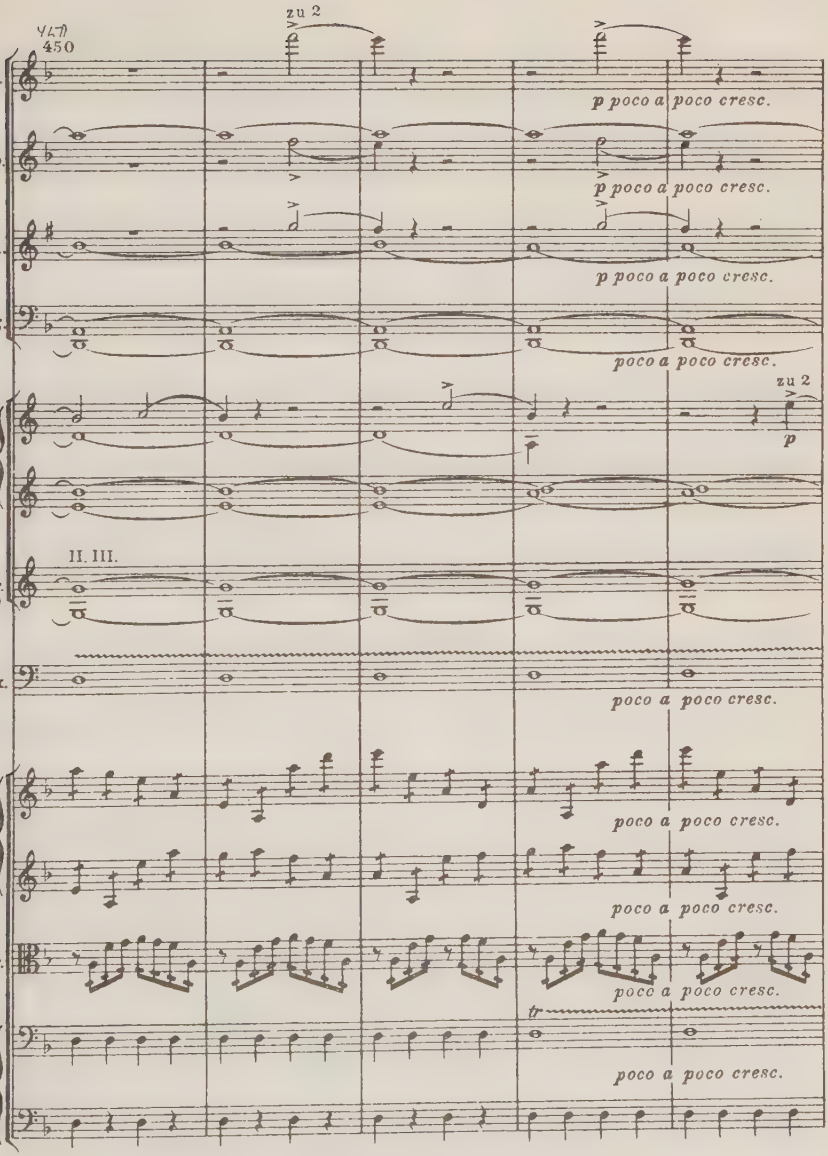

zu 2
420
Fl.
Hb.
Kl.
zu 2
(F)
Hr.
(B)
I.II.
Pos.
etwas zurückhaltend
dim.
pp dim.
Pk.
ppp
etwas zurückhaltend
Vl.
Br.
Vc.
Kb.

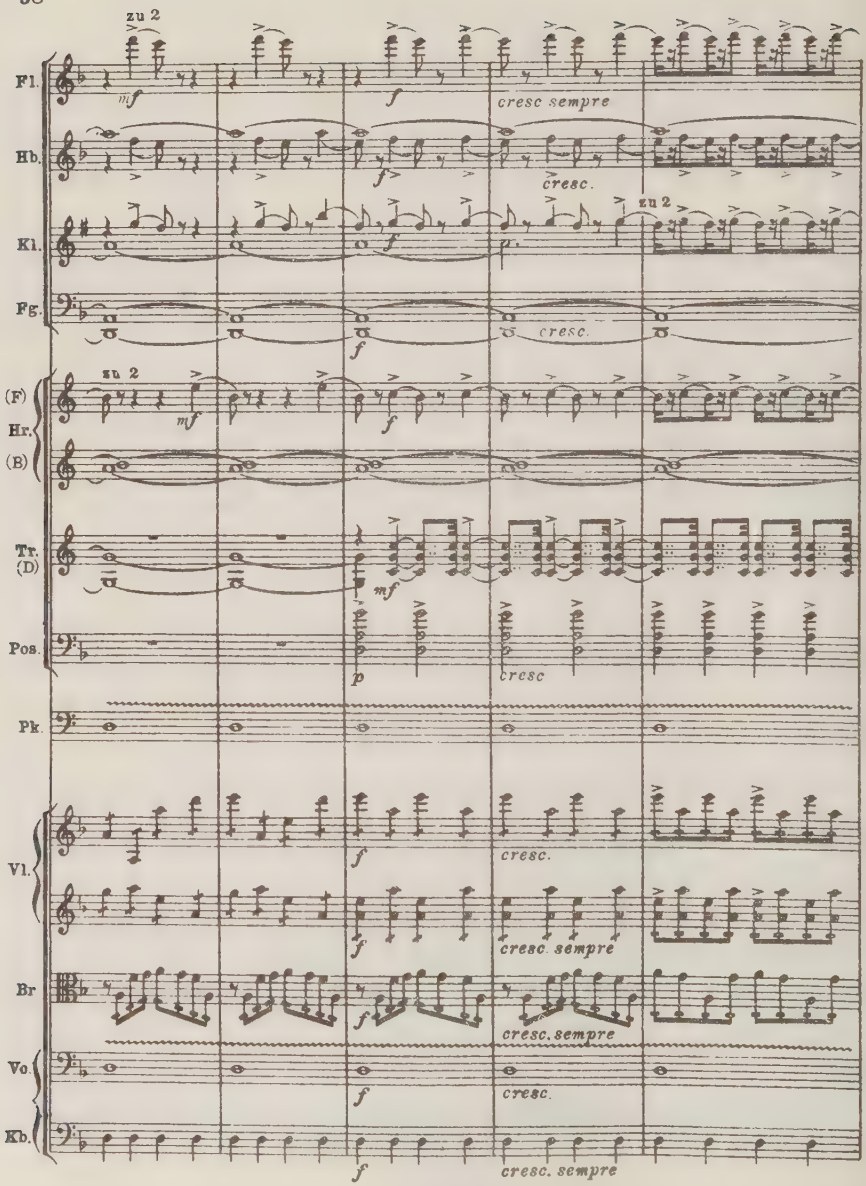

430
Tempo I
Hb.
pp
Kl.
pp
Hr. (F)
I.
II.
Pos
Pk.
sempre ppp
Vl.
pp
pp
stacc.
Br.
pp
Vc.
pp
Kb.
pp

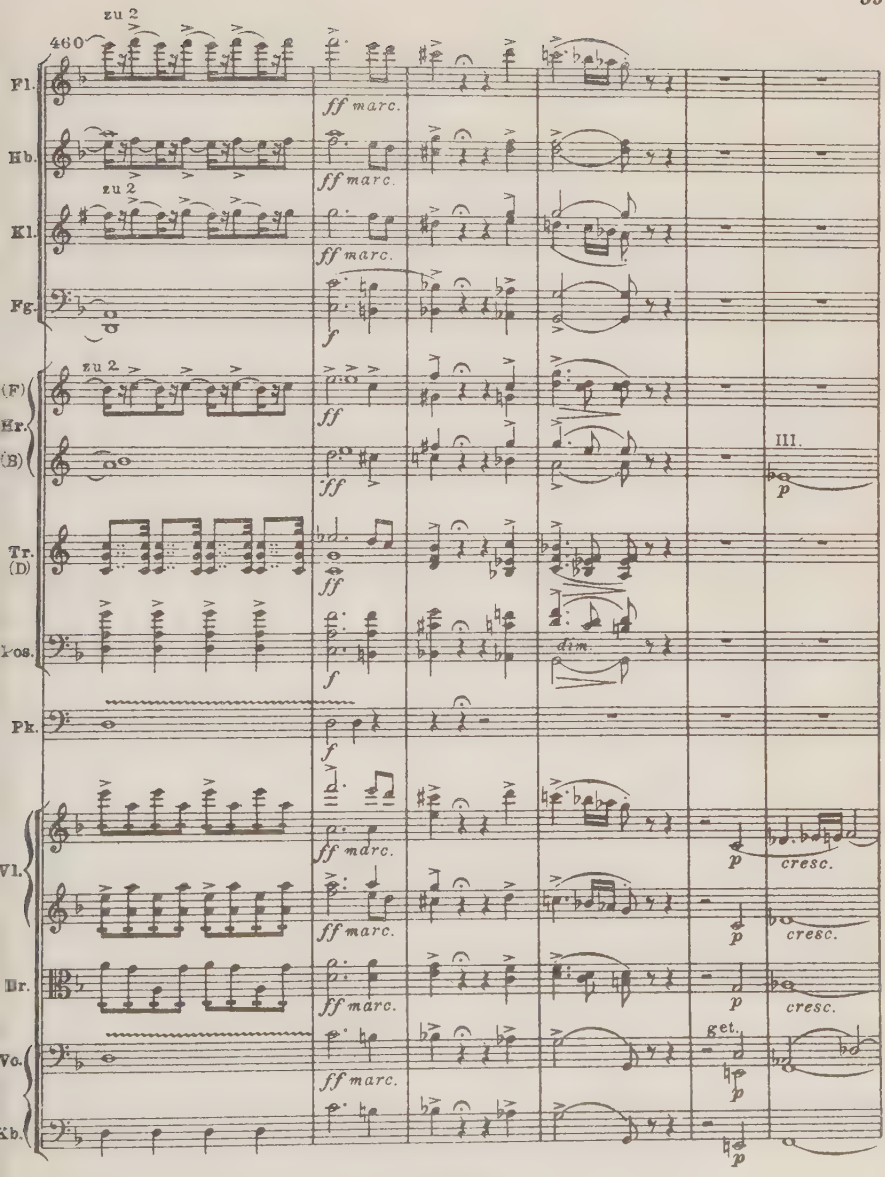

zu 2
Fl.
pp
Hb.
Kl.
Fg.
pp
II.
(F)
Hr.
(B)
pp
I. in D
Tr.
(D)
p
Pk.
Vl.
sempre pp
sempre pp
Br.
Vc.
sempre pp
Kb.
sempre pp

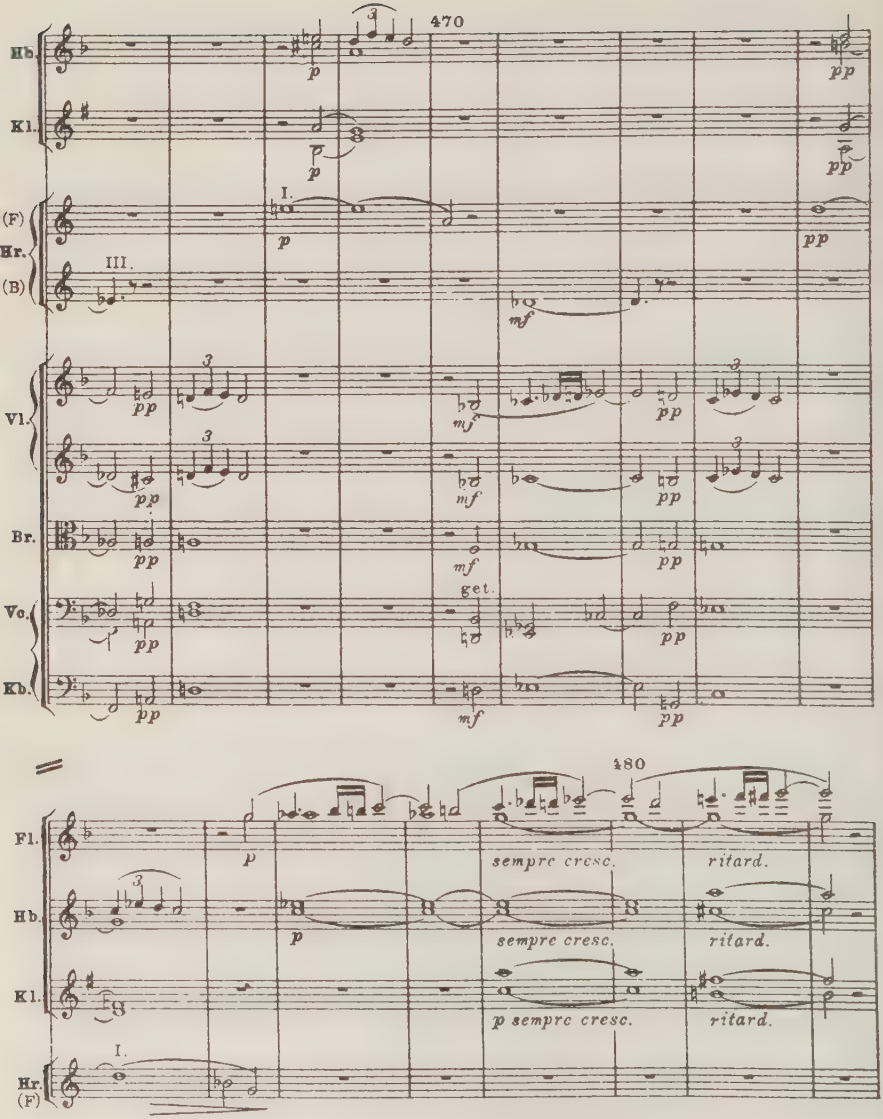

440
zu 2
hervortretend
Fl.
Hb.
zu 2
hervortretend
Kl.
Fg.
II.
(F)
Hr.
(B)
hervortretend
pp
I in D
Tr.
(D)
Pk.
Vl.
Br.
Vc.
Kb.

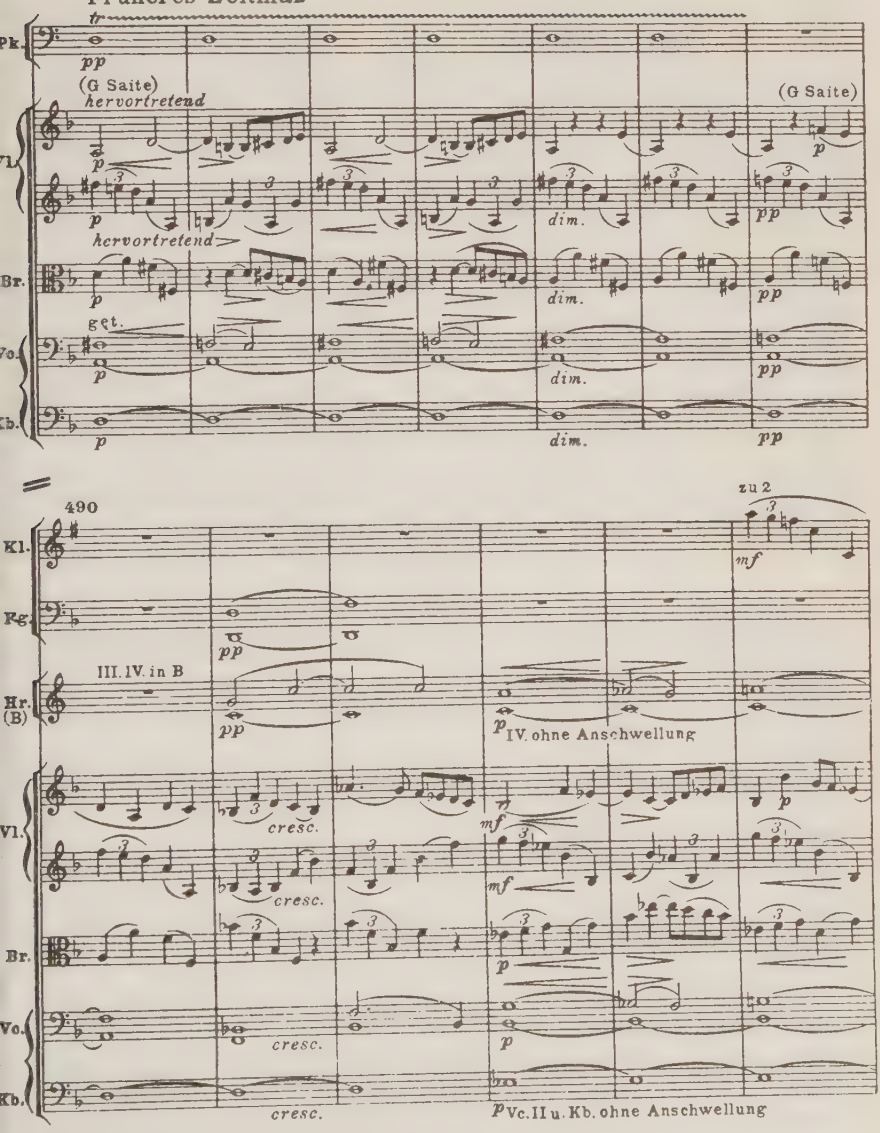

zu 2
Fl.
p hervortretend
Hb.
pp
II. hervortretend
I. hervortretend
Kl.
pp
Fg.
(F)
Hr.
(B)
II. III. in D
Tr.
(D)
pp
Pk.
Vl.
Br.
Vo.
Kb.

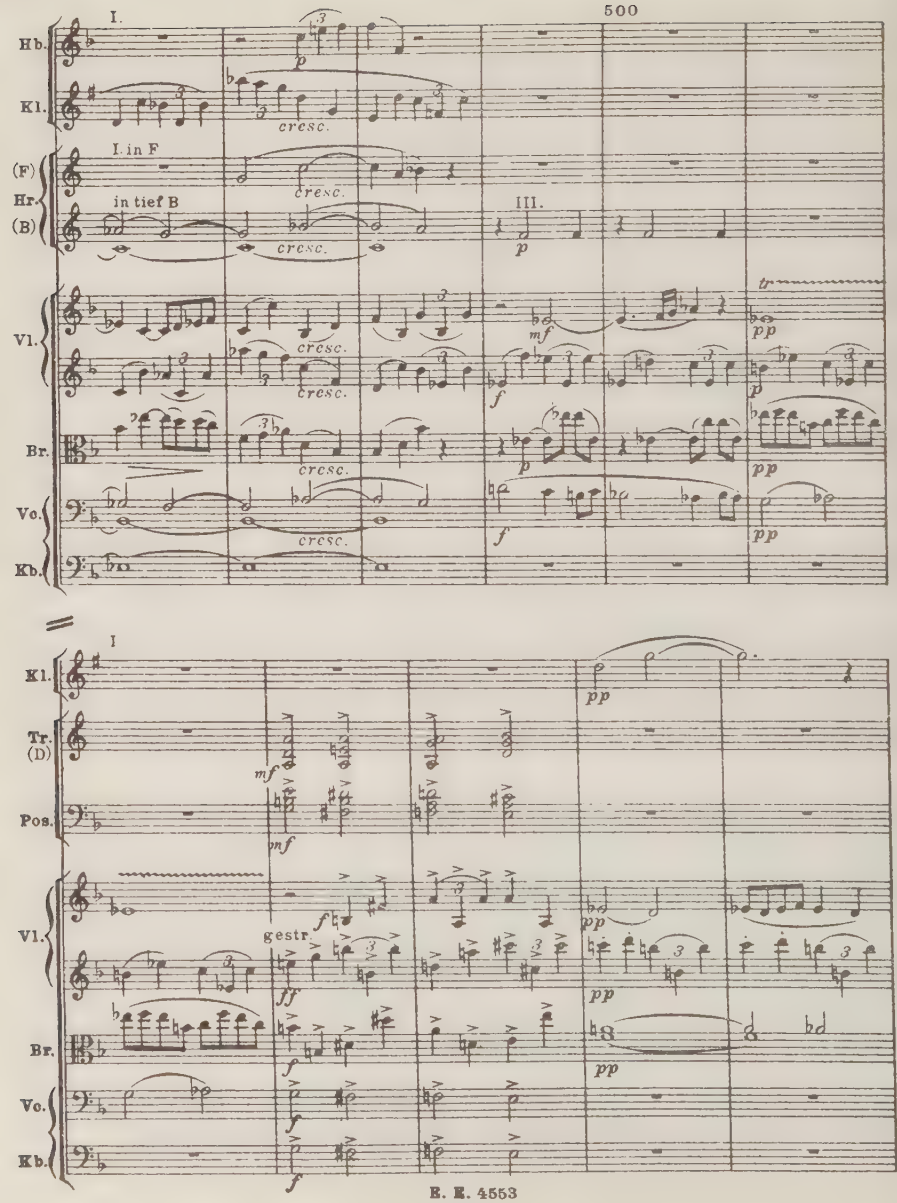

450
zu 2
Fl.
p poco a poco cresc.
Hb.
p poco a poco cresc.
Kl.
p poco a poco cresc.
Fg.
poco a poco cresc.
(F)
Hr.
(B)
zu 2
p
II. III.
Tr.
(D)
Pk.
poco a poco cresc.
Vl.
poco a poco cresc.
poco a poco cresc.
Br.
poco a poco cresc.
tr
Vc.
poco a poco cresc.
Kb.

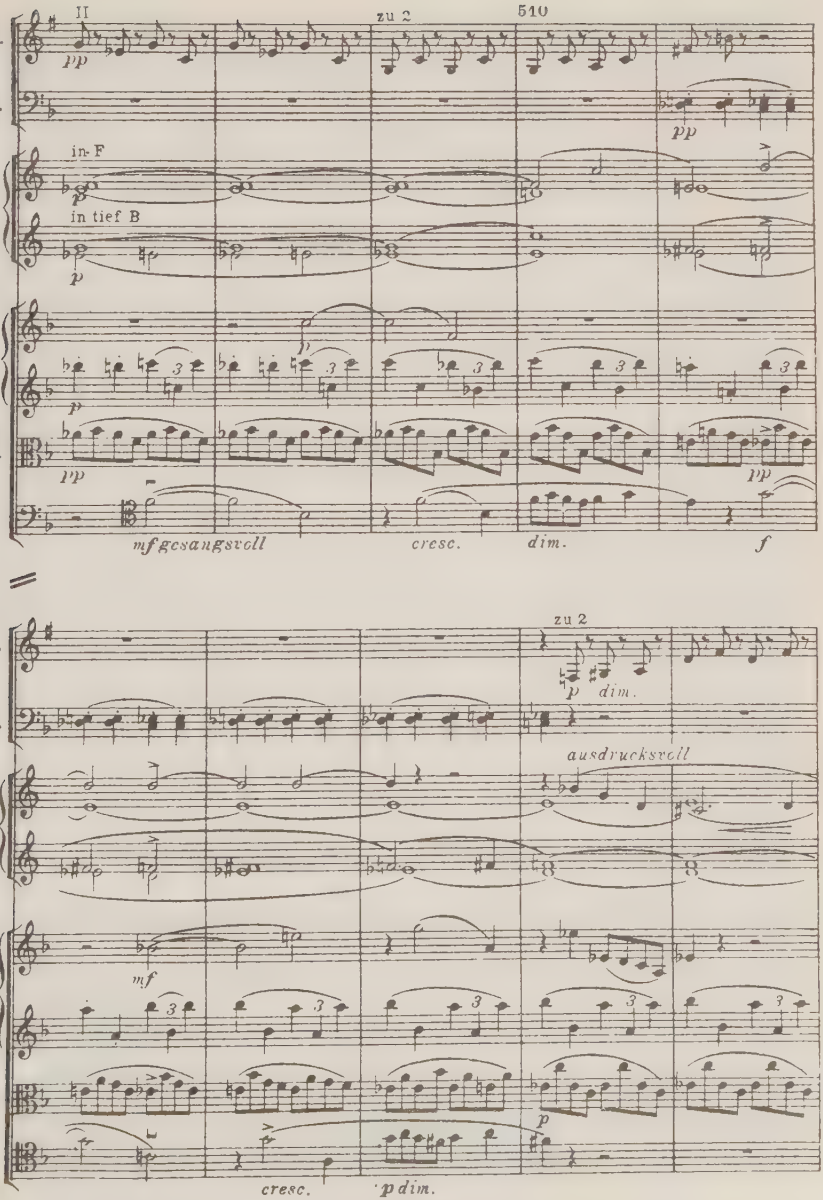

zu 2
Fl.
mf
f
cresc. sempre
Hb.
f
cresc.
Kl.
f
p
zu 2
Fg.
f
cresc.
(F)
Hr.
(B)
zu 2
mf
f
Tr.
(D)
mf
Pos.
p
cresc
Pk.
Vl.
f
cresc.
f
cresc. sempre
Br
f
cresc. sempre
Vc.
f
cresc.
Kb.
f
cresc. sempre

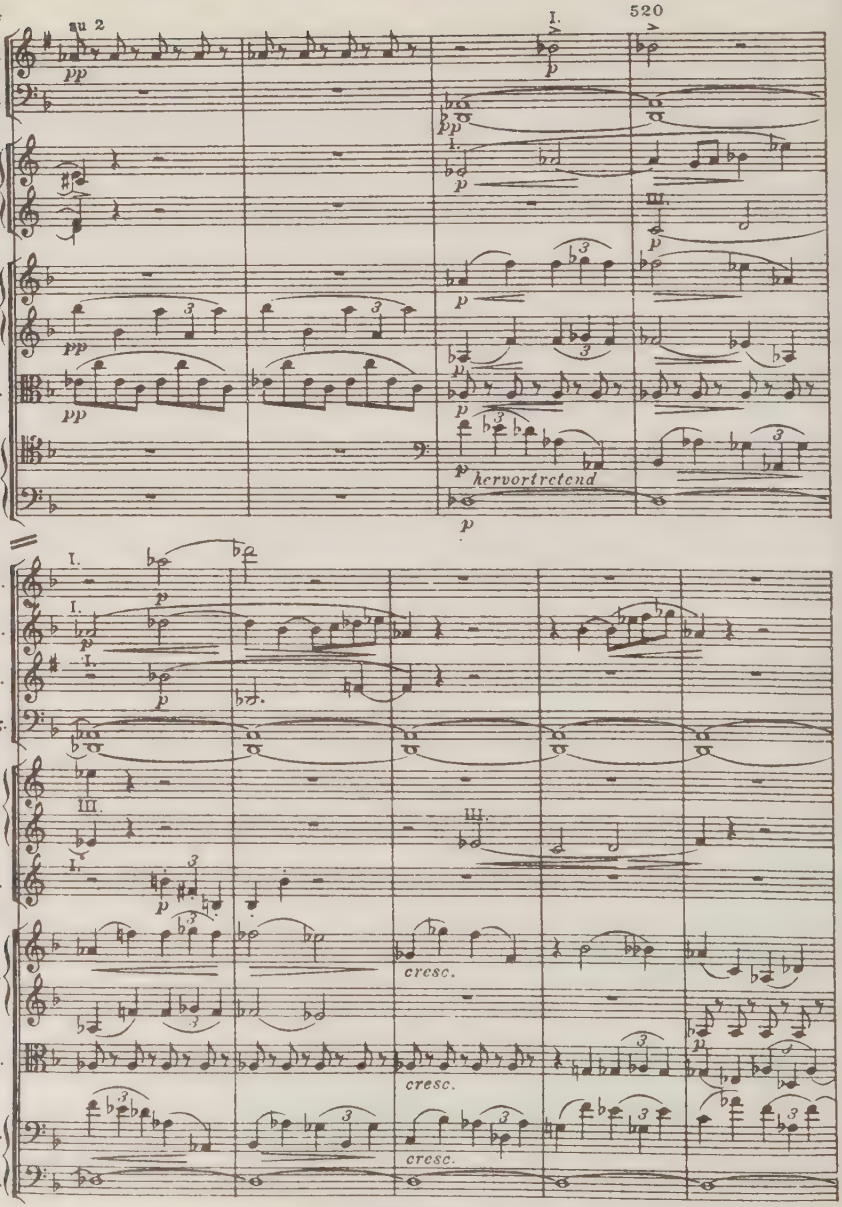

460
zu 2
Fl.
ff marc.
Hb.
ff marc.
zu 2
Kl.
ff marc.
Fg.
f
zu 2
(F)
Hr.
(B)
ff
ff
III.
p
Tr.
(D)
ff
Kos.
dim.
f
Pk.
f
ff marc.
Vl.
p
cresc.
ff marc.
p
cresc.
Br.
ff marc.
p
cresc.
Vc.
ff marc.
get.
p
Kb.
p

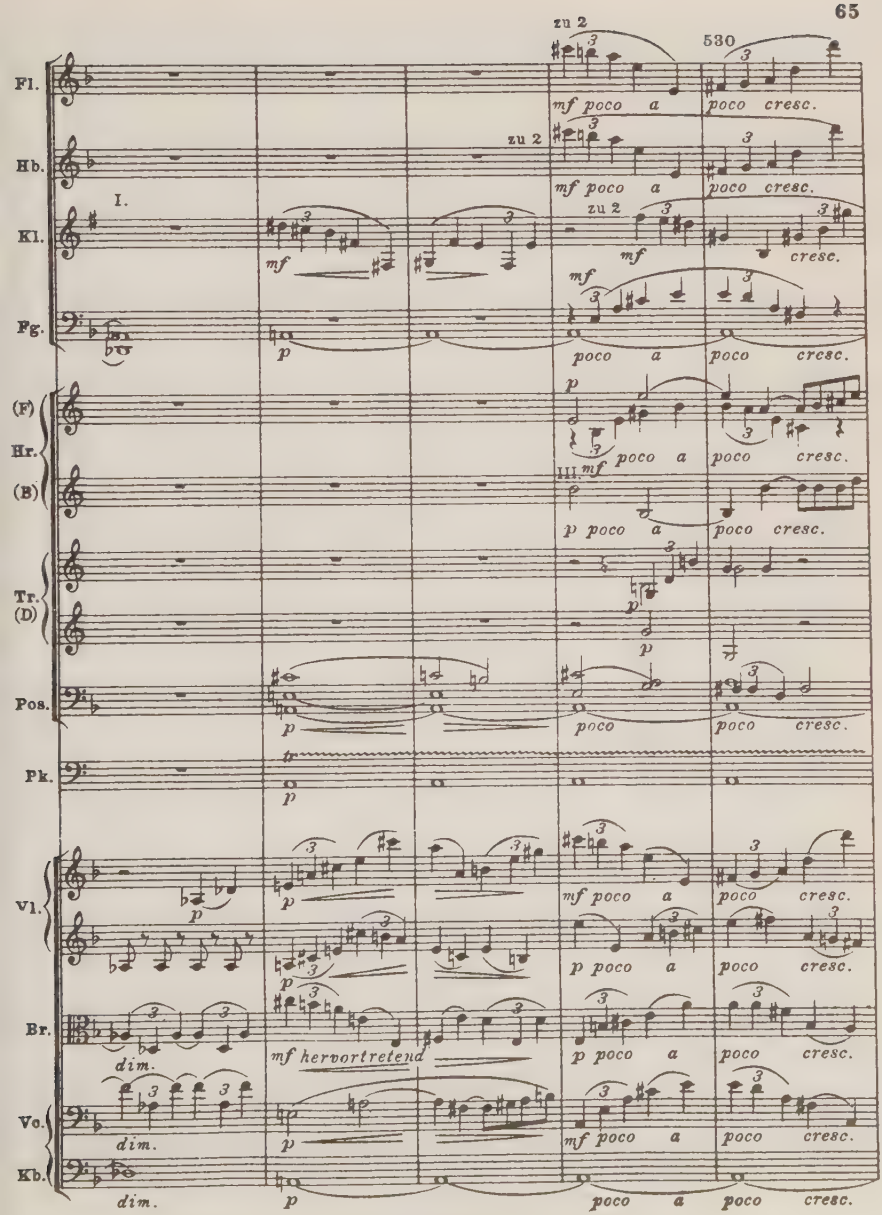

470
Hb.
Kl.
(F)
Hr.
(B)
I.
III.
Vl.
Br.
Vc.
Kb.
pp
mf
get.
480
Fl.
Hb.
Kl.
Hr.
(F)
sempre cresc.
ritard.
p sempre cresc.

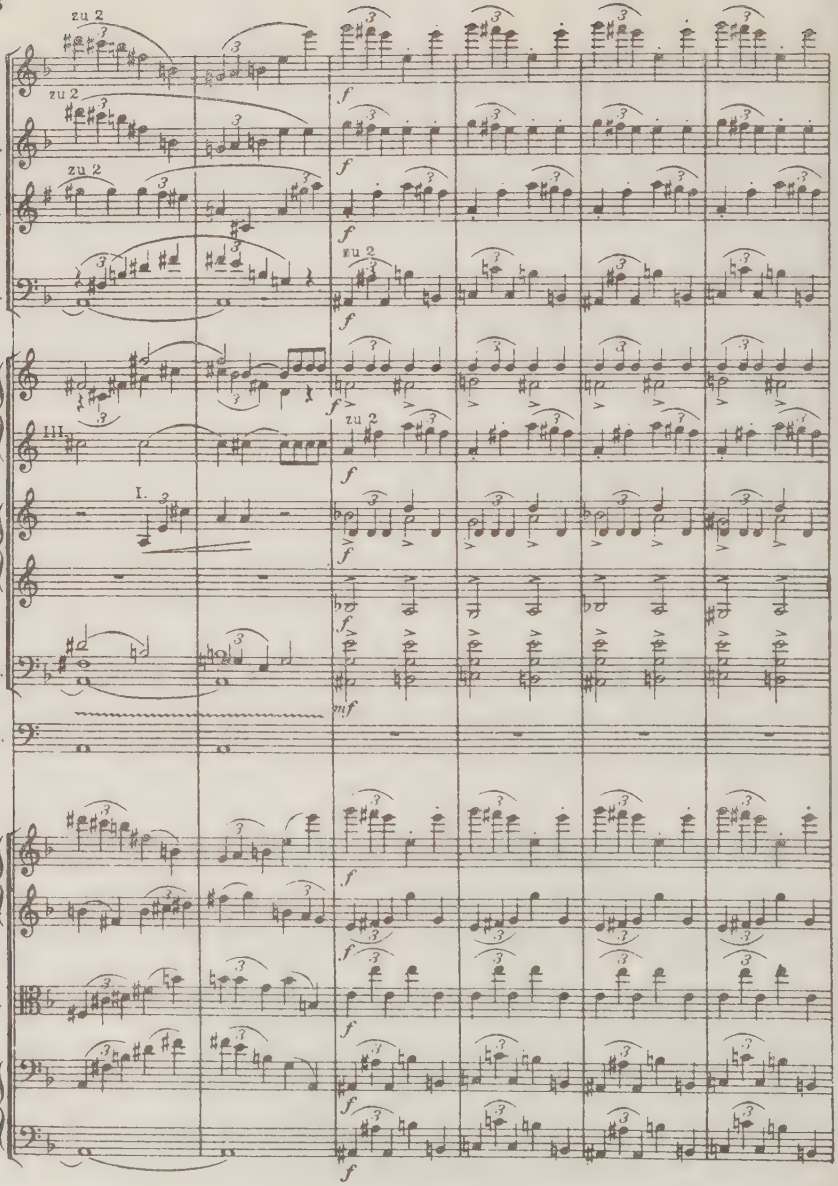

Früheres Zeitmaß
Pk.
pp
(G Saite)
hervortretend
(G Saite)
Vl.
p
dim.
pp
hervortretend
Br.
p
dim.
pp
get.
Vc.
p
dim.
pp
Kb.
p
dim.
pp
490
zu 2
Kl.
mf
Fg.
pp
III. IV. in B
Hr. (B)
pp
p IV. ohne Anschwellung
Vl.
cresc.
mf
p
cresc.
mf
Br.
p
Vc.
cresc.
p
Kb.
cresc.
p Vc. II u. Kb. ohne Anschwellung

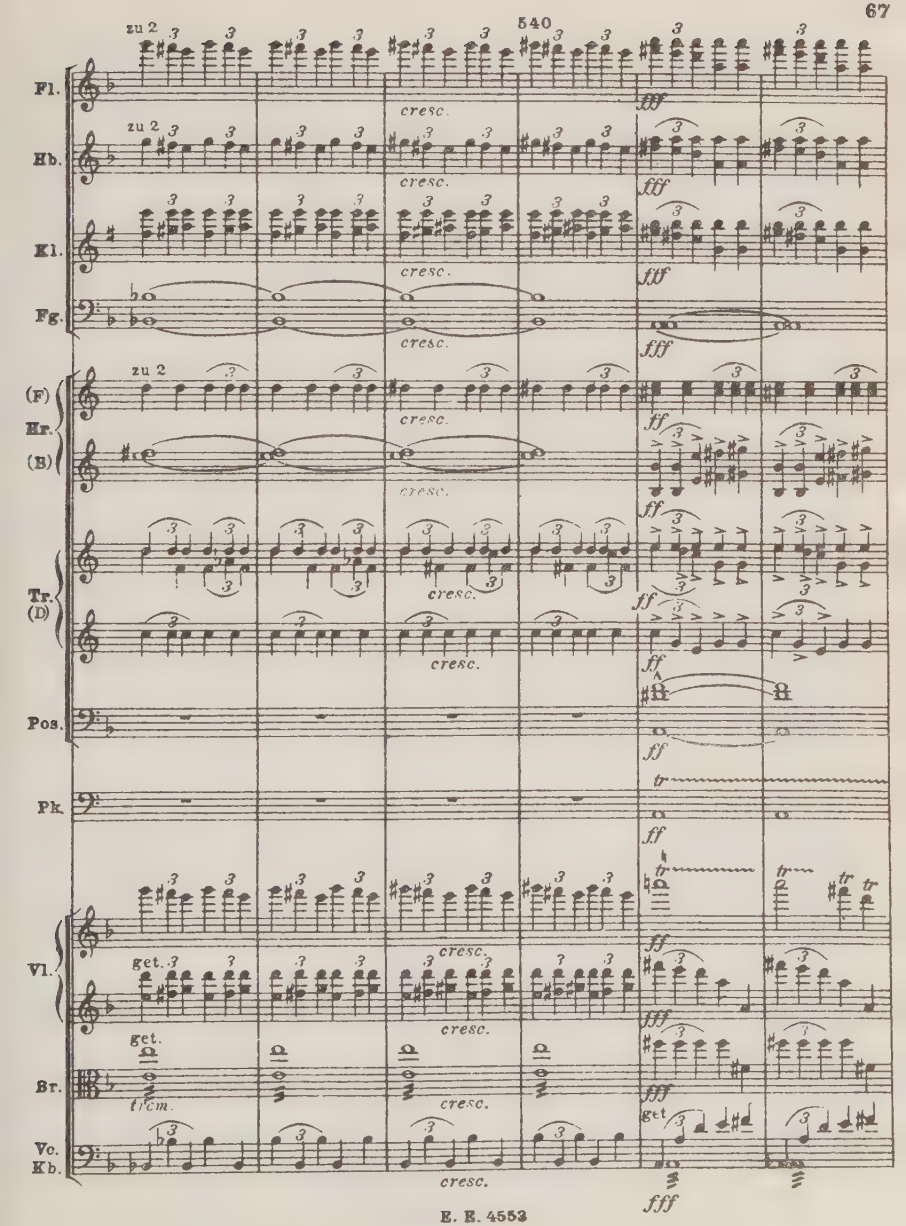

500
I.
Hb.
Kl.
I. in F
(F)
Hr.
in tief B
(B)
III.
Vl.
Br.
Vc.
Kb.
cresc.
I
Kl.
Tr.
(D)
Pos.
Vl.
gestr.
Br.
Vc.
Kb.

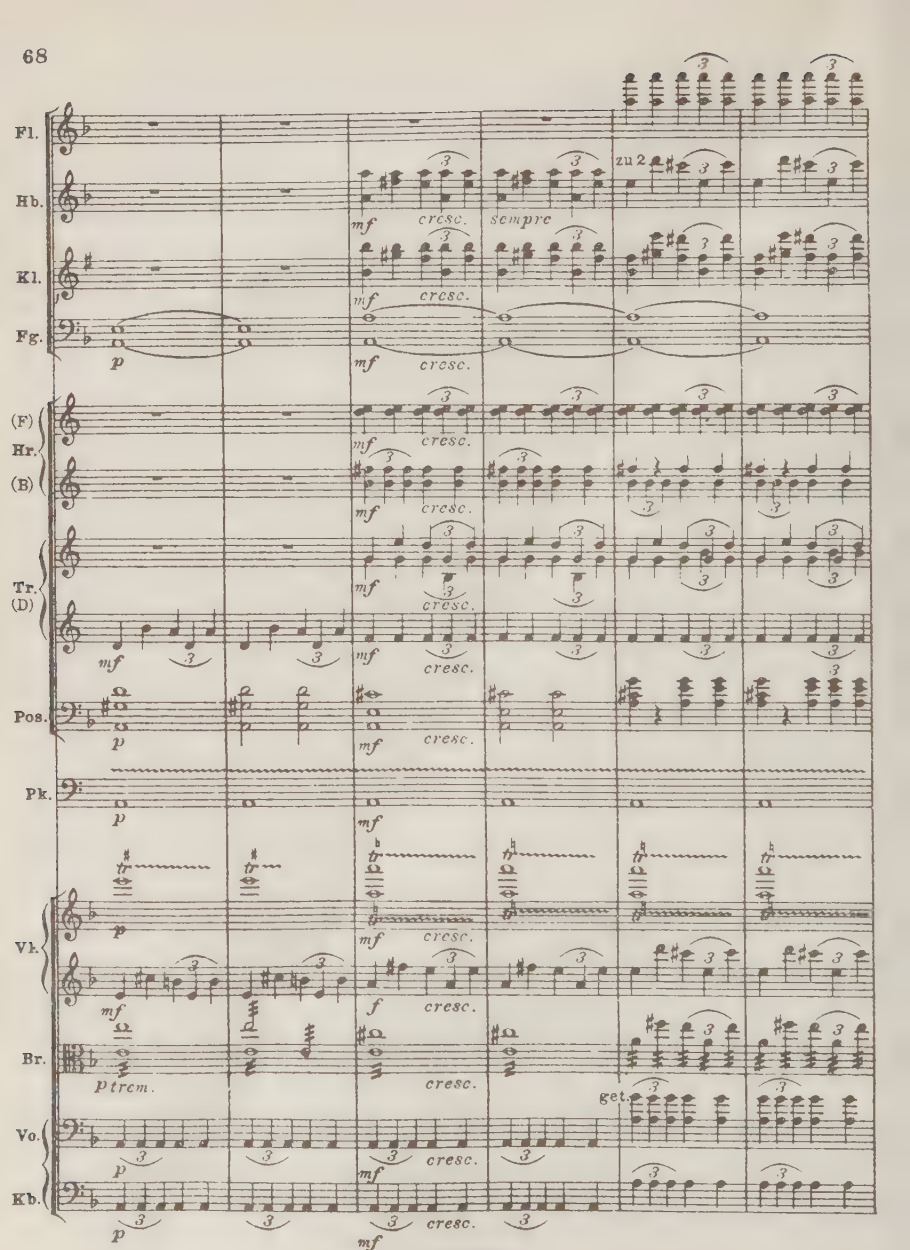

II
zu 2
510
Kl.
Fg.
(F)
Hr.
(B)
in F
in tief B
Vl.
Br.
Vc.
mf gesangsvoll
cresc.
dim.
zu 2
dim.
ausdrucksvoll
cresc.
dim.

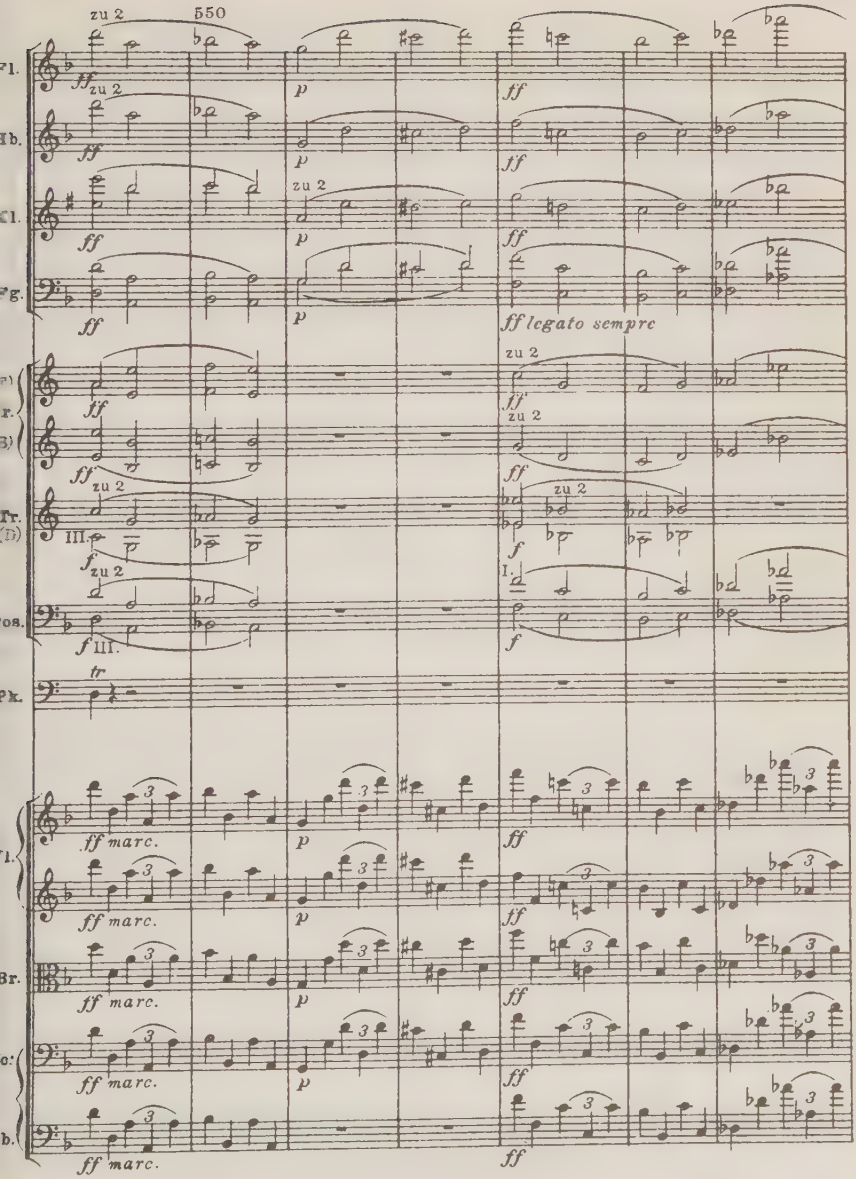

zu 2
I.
520
Kl.
Fg.
(F)
Hr.
(B)
Vl.
Br.
Vo.
Kb.
pp
p
hervortretend
Fl.
Hb.
Tr.
(D)
cresc.

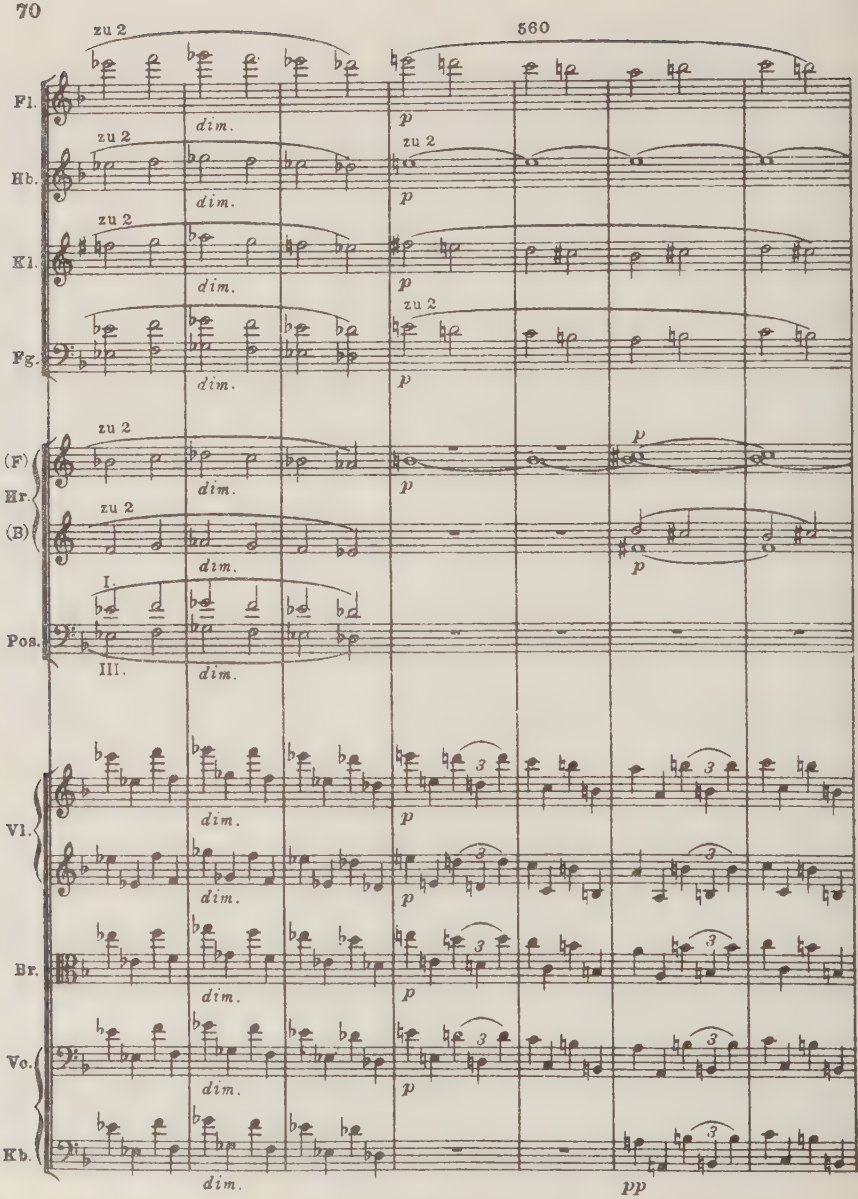

zu 2
530
Fl.
mf poco a
poco cresc.
Hb.
zu 2
mf poco a
poco cresc.
I.
Kl.
mf
zu 2
mf
cresc.
Fg.
p
mf
poco a
poco cresc.
(F)
Hr.
(B)
p
mf poco a
poco cresc.
III.
p poco a
poco cresc.
Tr.
(D)
p
Pos.
p
poco
poco cresc.
Pk.
p
Vl.
p
mf poco a
poco cresc.
p poco a
poco cresc.
Br.
dim.
mf hervortretend
p poco a
poco cresc.
Vc.
dim.
p
mf poco a
poco cresc.
Kb.
dim.
p
poco a
poco cresc.

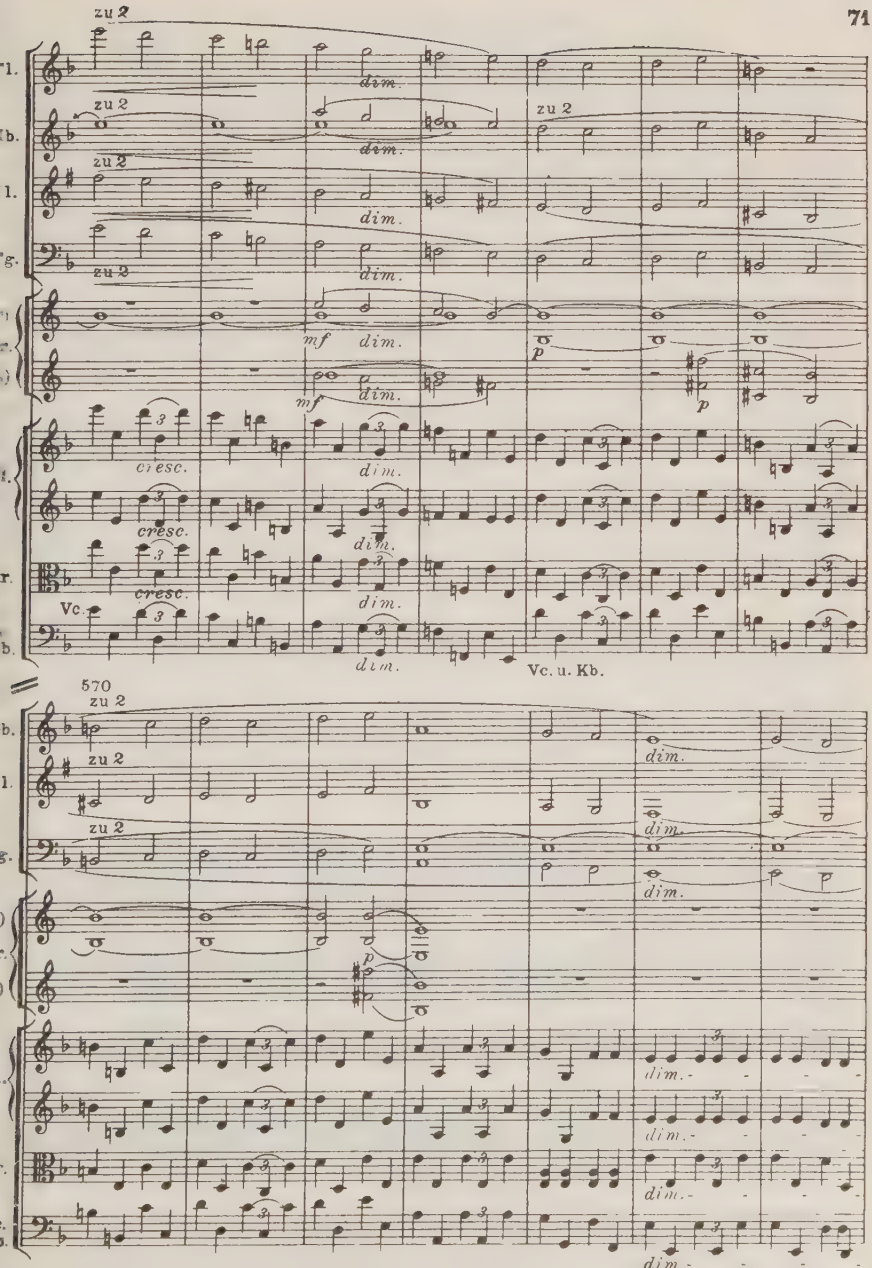

zu 2
Fl.
zu 2
Hb.
zu 2
Kl.
Fg.
zu 2
(F)
Hr.
(B)
III.
zu 2
I.
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.

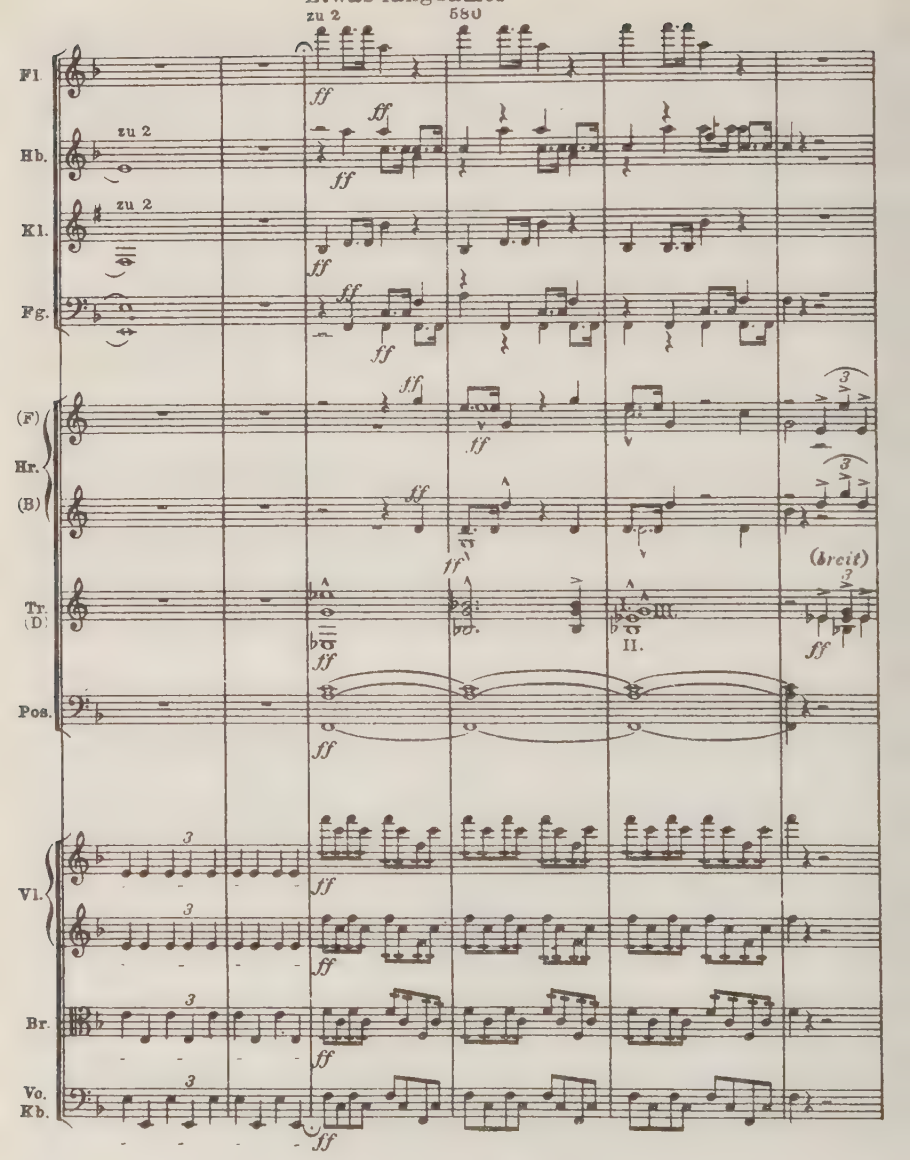

540
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
zu 2
cresc.
ff
fff
get.
trem.
tr

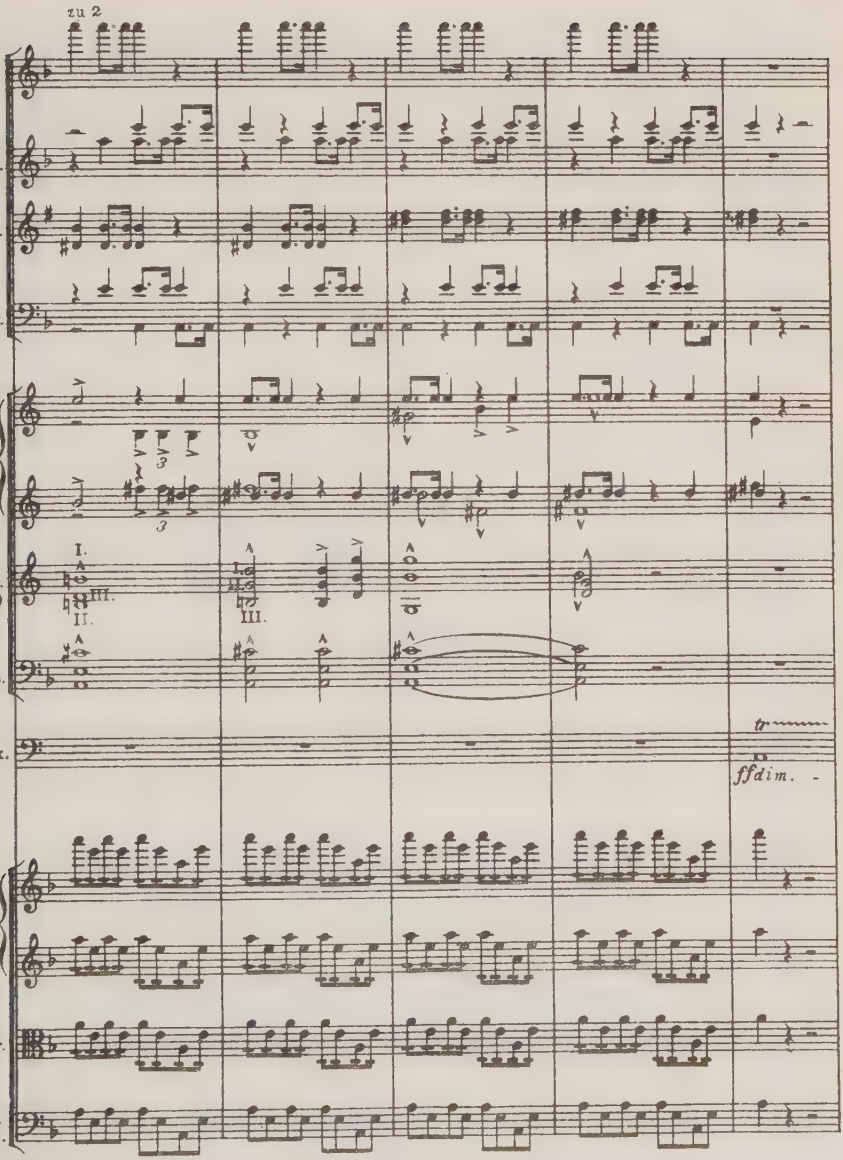

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
mf
cresc.
sempre
zu 2
p
trem.
get.
f

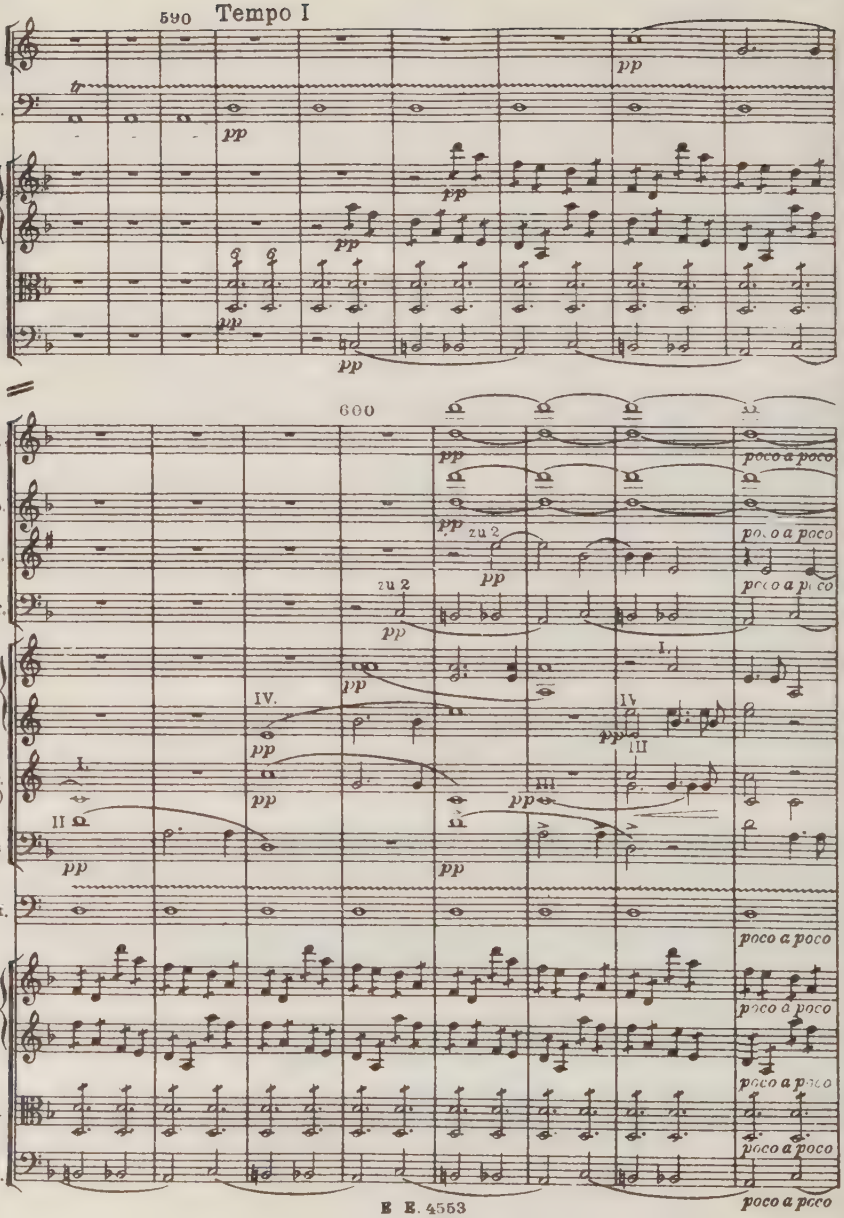

zu 2
550
Fl.
Ob.
Cl.
Fg.
ff legato sempre
Tr.
III.
I.
Pk.
tr
ff marc.
Br.

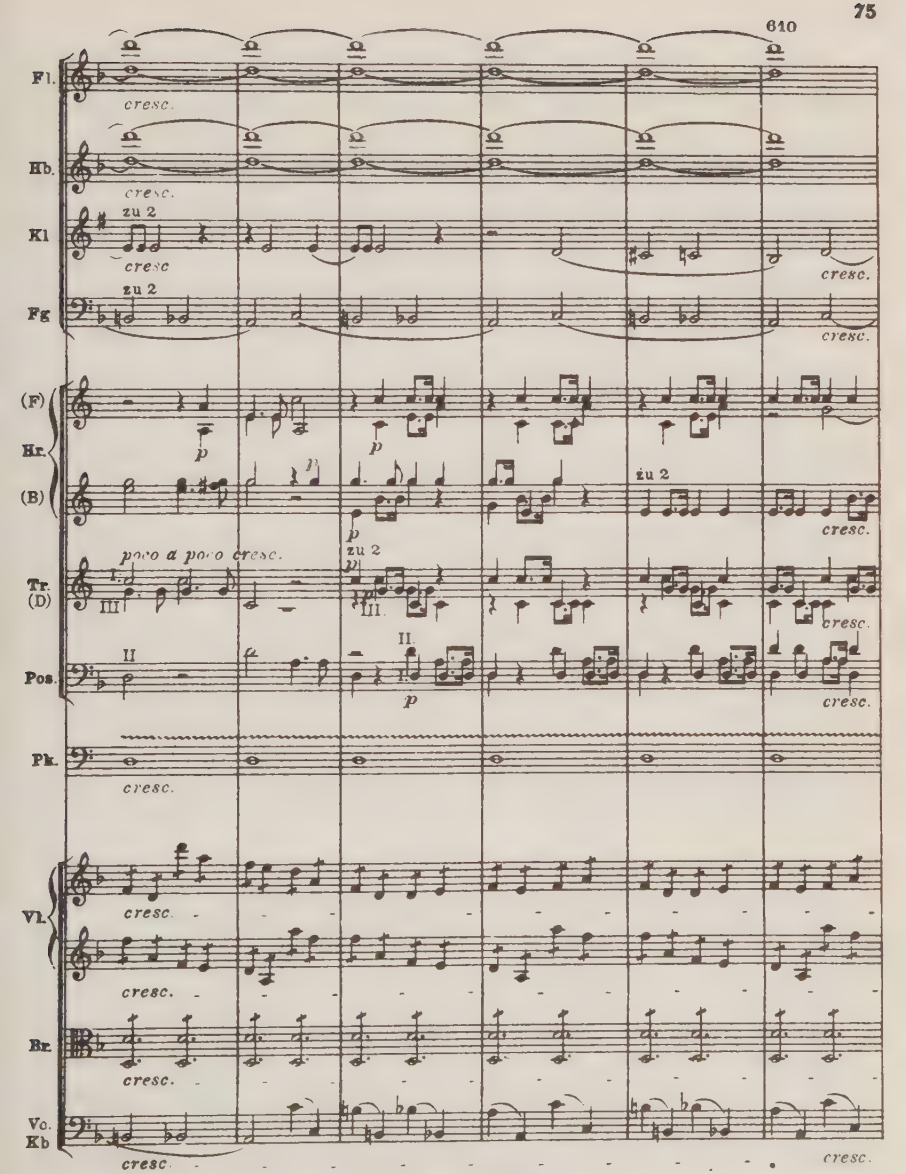

560
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Pos.
Vl.
Br.
Vc.
Kb.
zu 2
I.
III.
dim.
p
pp

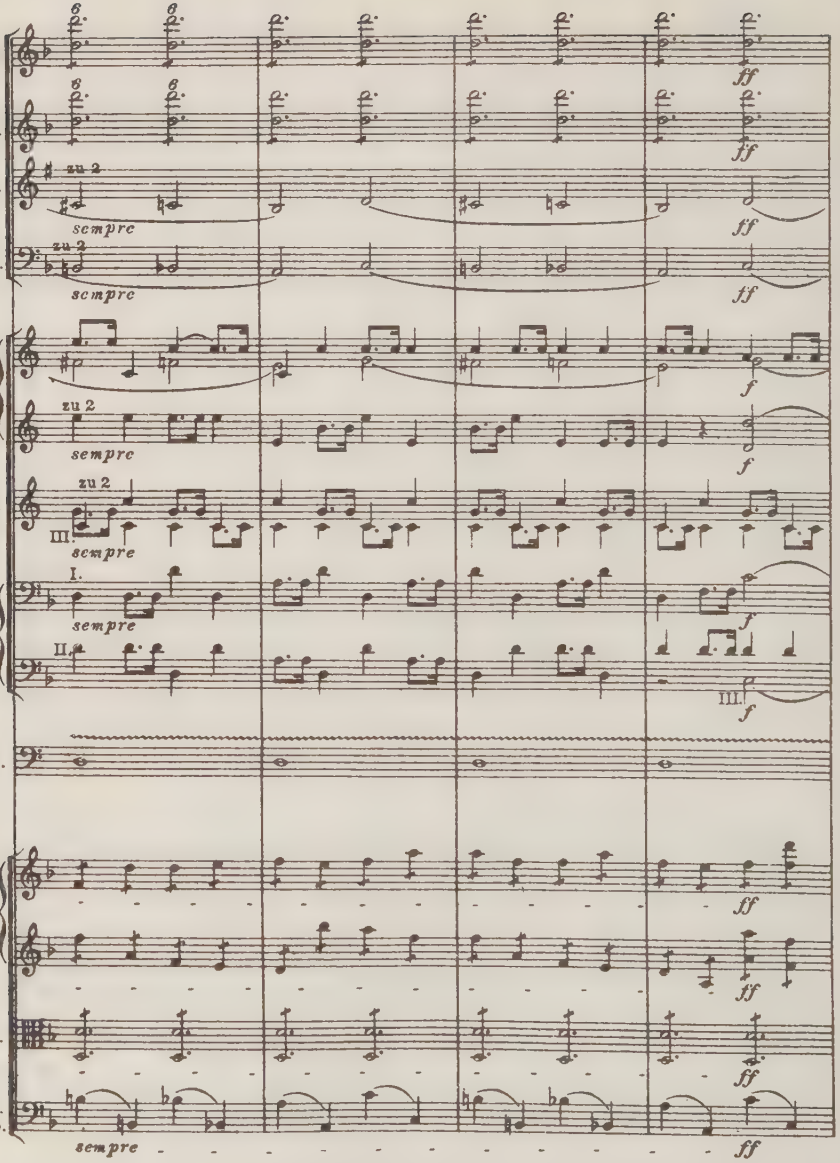

zu 2
dim.
mf
p
cresc.
Vc.
Vc. u. Kb.
570

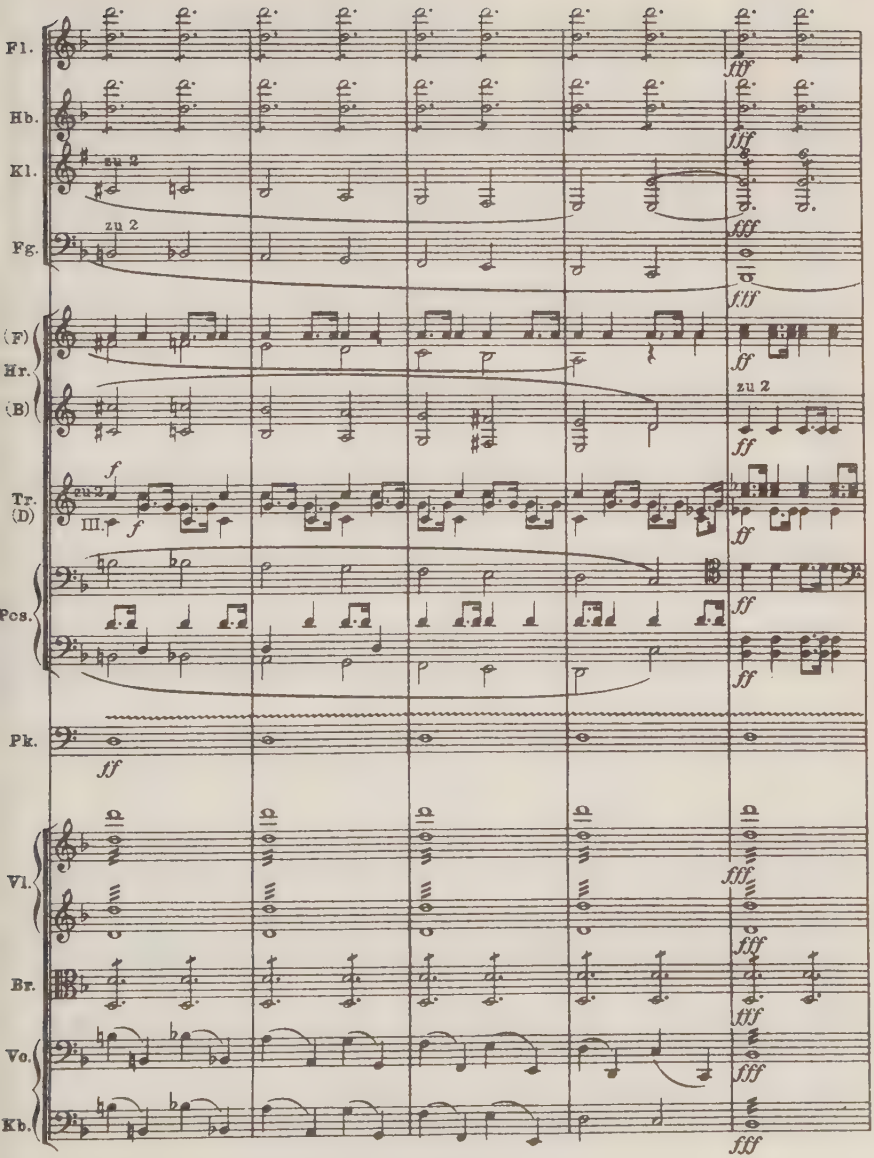

Etwas langsamer
zu 2
580
Fl.
Hb.
zu 2
Kl.
zu 2
Fg.
(F)
Hr.
(B)
(breit)
Tr.
(D)
II.
Pos.
Vl.
Br.
Vo.
Kb.

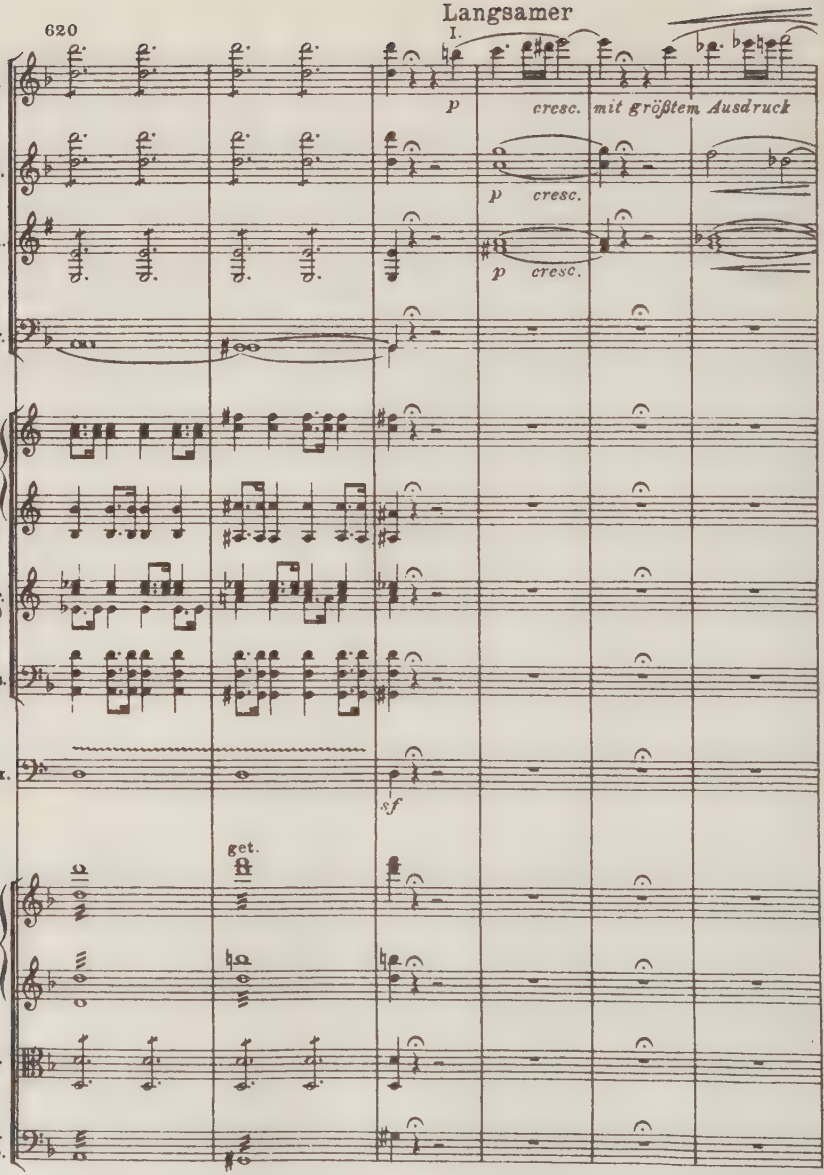

zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(E)
I.
III.
II.
Tr.
(D)
III.
Pos.
Pk.
tr
ff dim.
Vl.
Br.
Vc.
Kb.

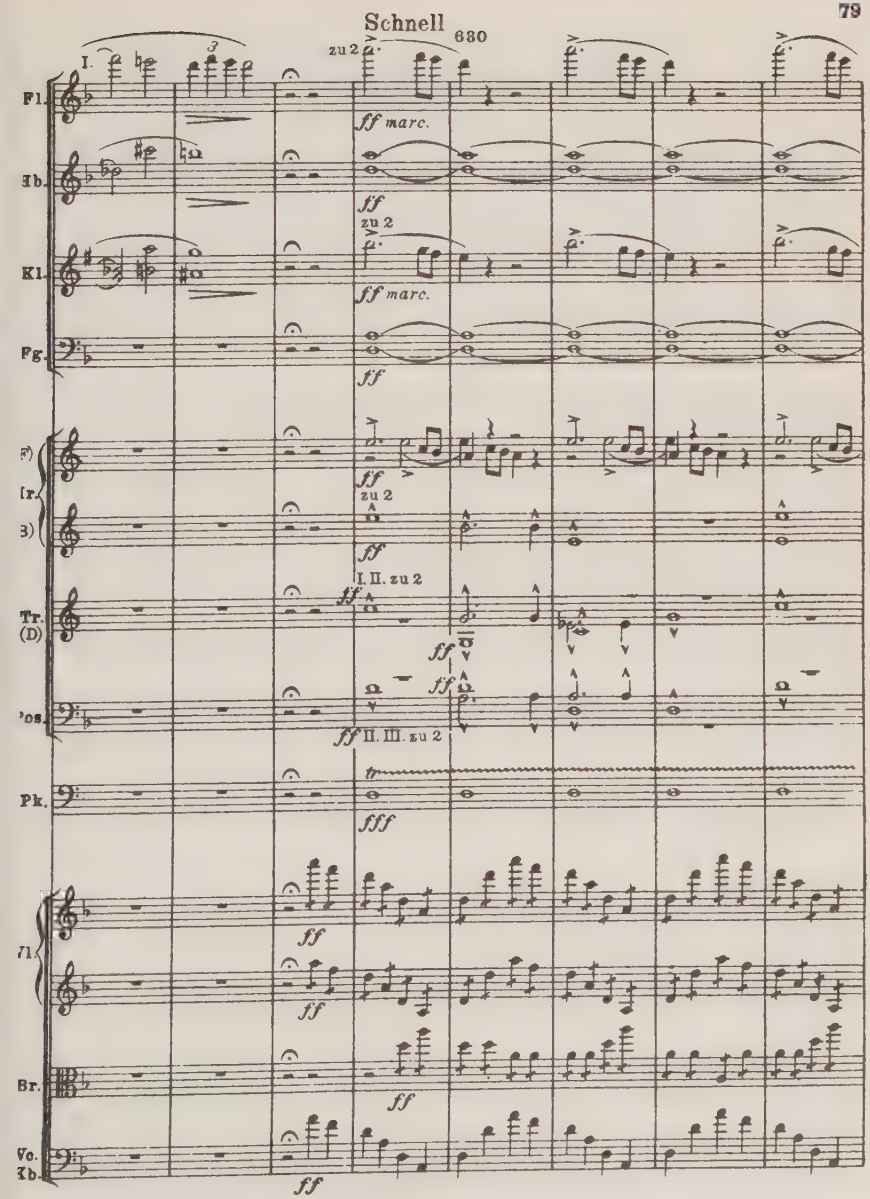

590
Tempo I
Tr. (D)
Pk.
Vl
Br.
Vo. Kb
600
Fl.
Hb.
Kl.
Fg.
(F) Hr. (B)
Tr. (D)
Pos
Pk.
Vl.
Br.
Vo. Kb.
pp
zu 2
poco a poco

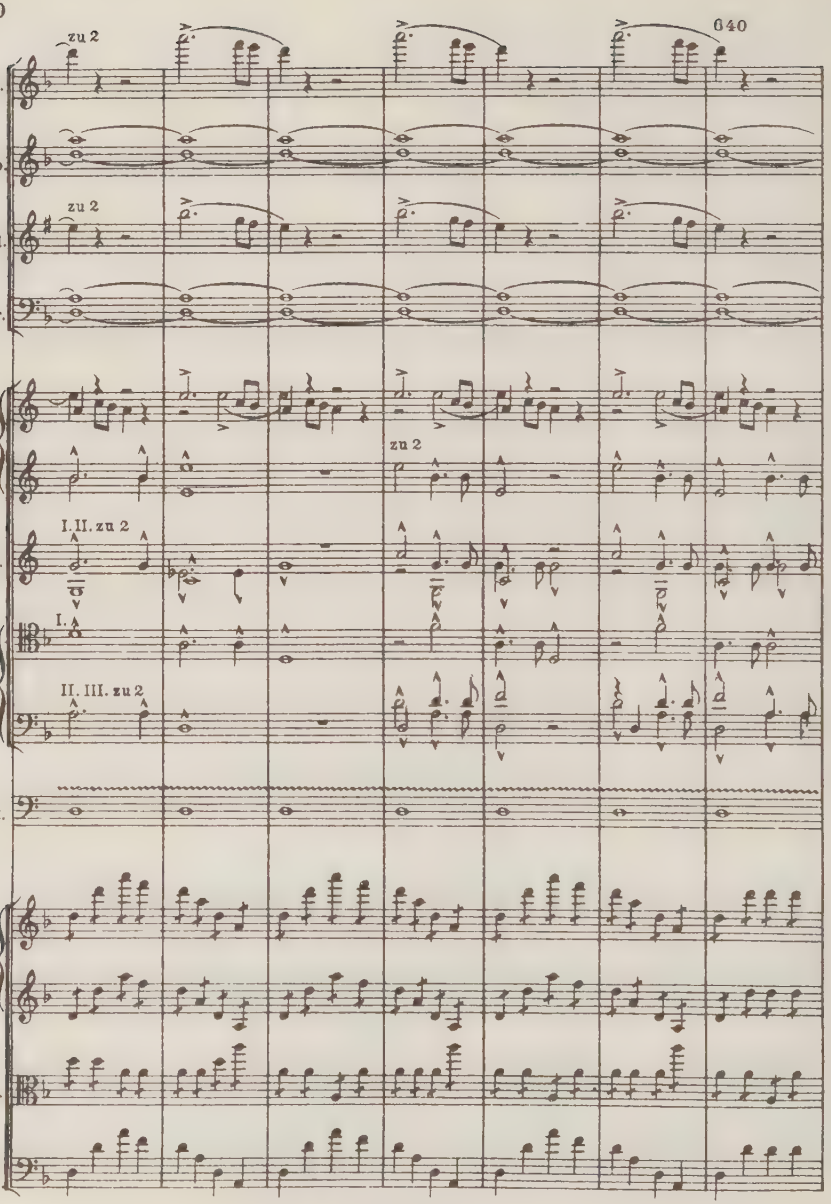

610
Fl.
cresc.
Hb.
cresc.
Kl
zu 2
cresc
cresc.
Fg
zu 2
cresc.
(F)
Hr.
(B)
p
zu 2
cresc.
poco a poco cresc.
Tr.
(D)
zu 2
cresc.
Pos.
II
p
cresc.
Pk.
cresc.
Vl.
cresc.
cresc.
Br.
cresc.
Vc.
Kb
cresc.
cresc.

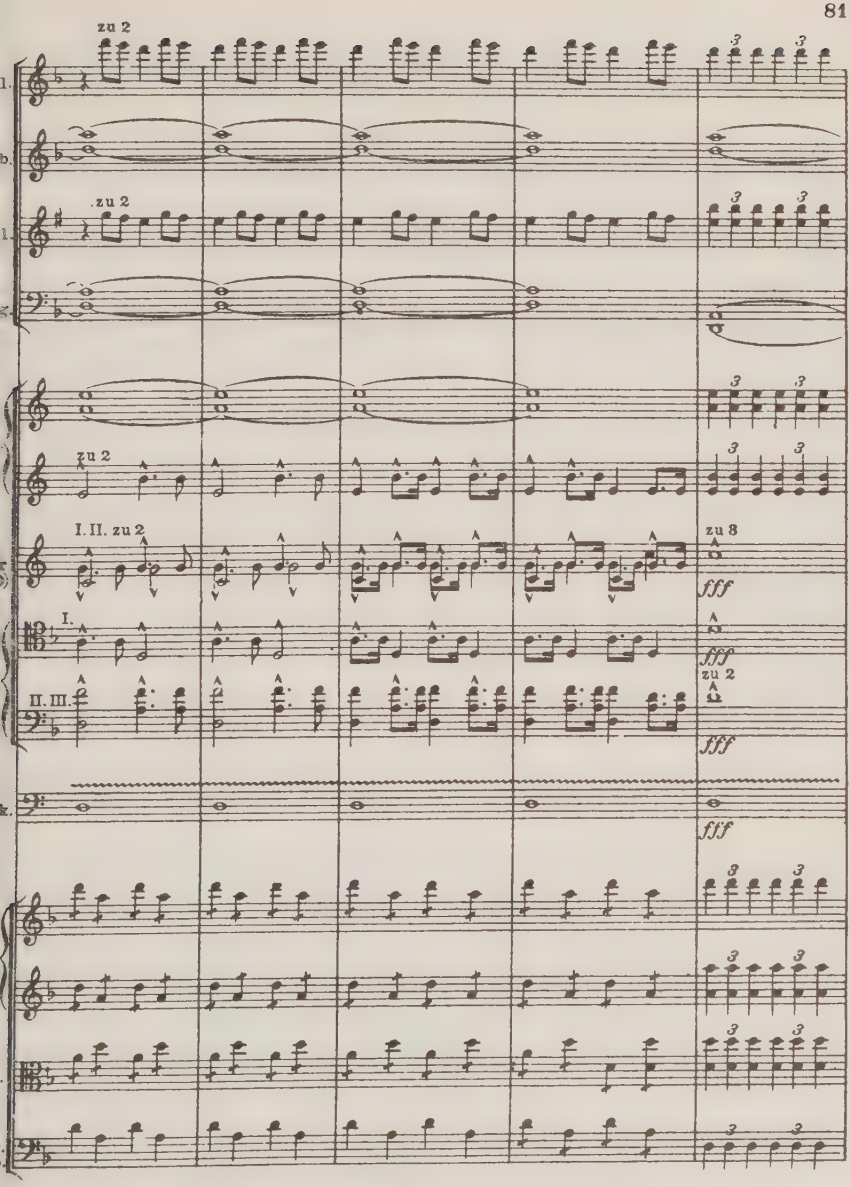

Fl.
Hb.
Kl.
zu 2
sempre
Fg.
zu 2
sempre
(F)
Hr.
(B)
zu 2
sempre
Tr.
(D)
zu 2
III.
sempre
Pos.
I.
sempre
II.
III.
Pk.
Vl.
Br.
Vo.
Kb.
sempre
ff
f

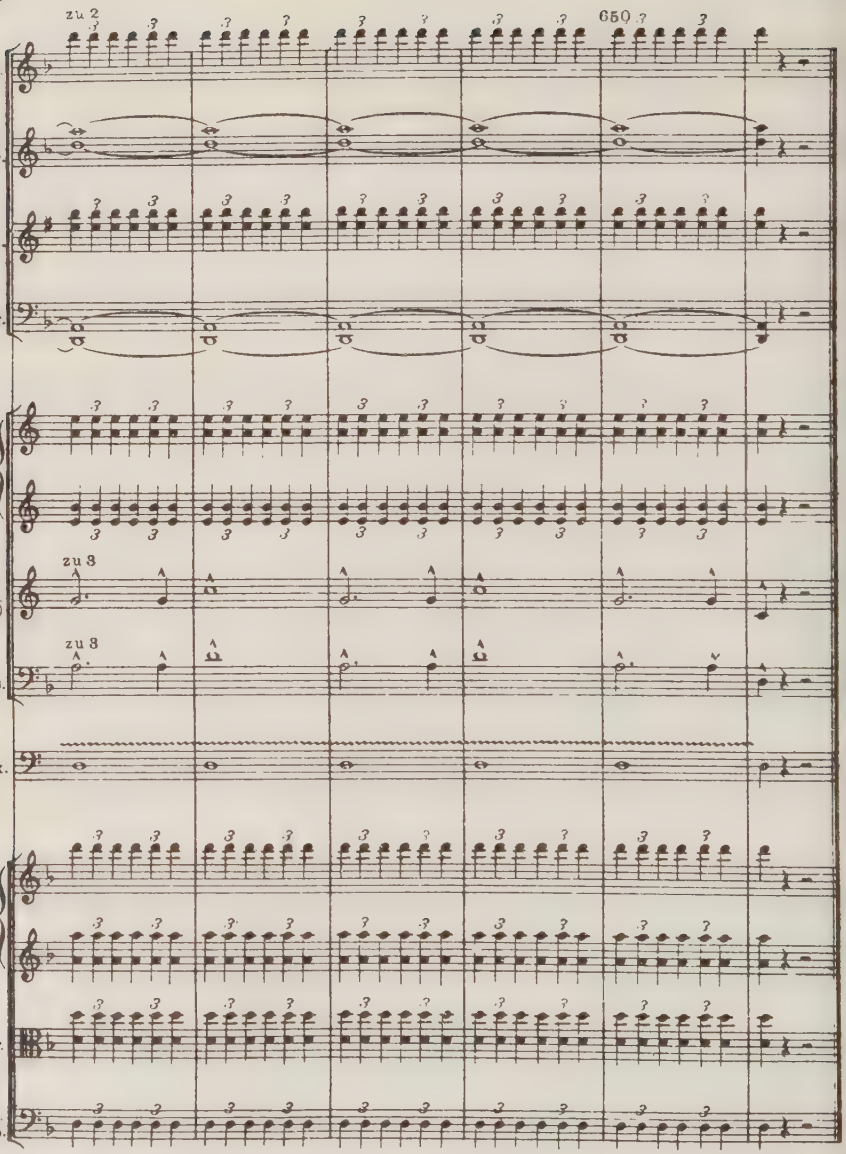

Fl.
Hb.
Kl.
zu 2
Fg.
zu 2
(F)
Hr.
(B)
zu 2
Tr.
(D)
III.
Pos.
Pk.
Vl.
Br.
Vc.
Kb.


620
Langsamer
I.
Fl.
p
cresc. mit größtem Ausdruck
Hb.
p cresc.
Kl.
p cresc.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
sf
get.
Vl.
Br
Vc.
Kb.

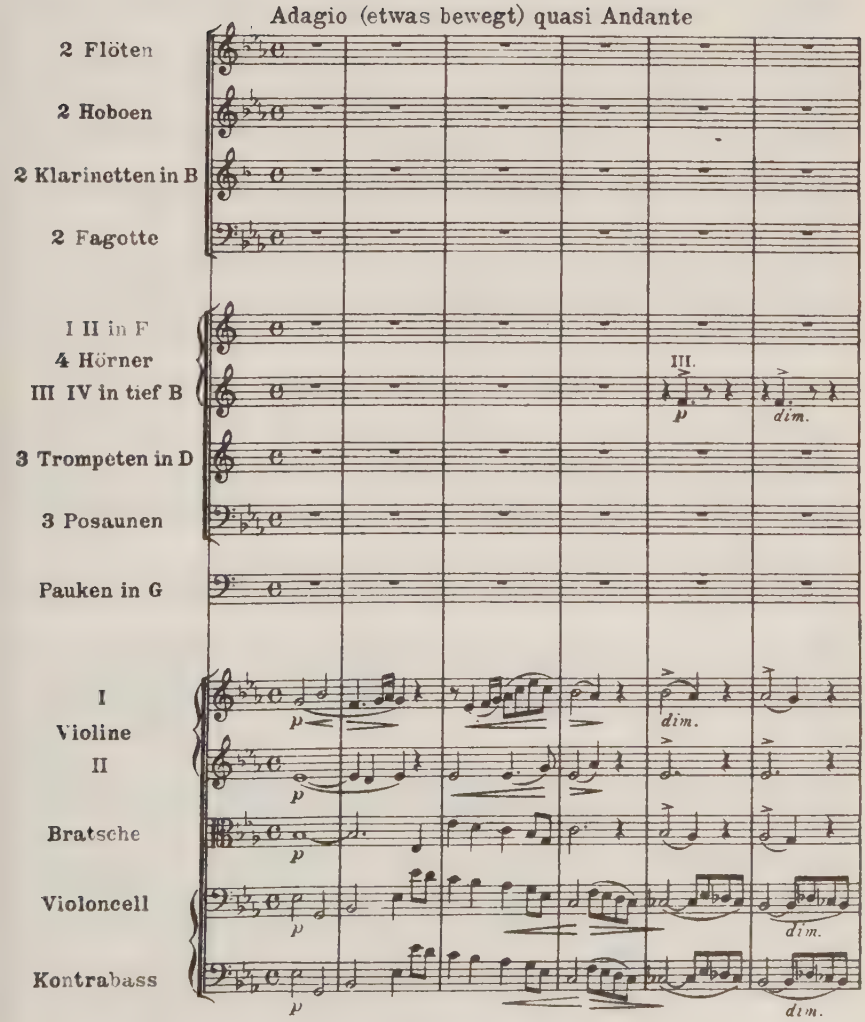

Schnell
630
I.
zu 2
Fl.
ff marc.
Ob.
ff
zu 2
Kl.
ff marc.
Fg.
ff
ff
zu 2
ff
I. II. zu 2
Tr. (D)
ff
ff
Pos.
ff II. III. zu 2
Pk.
fff
ff
ff
Br.
ff
Vc. Kb.
ff

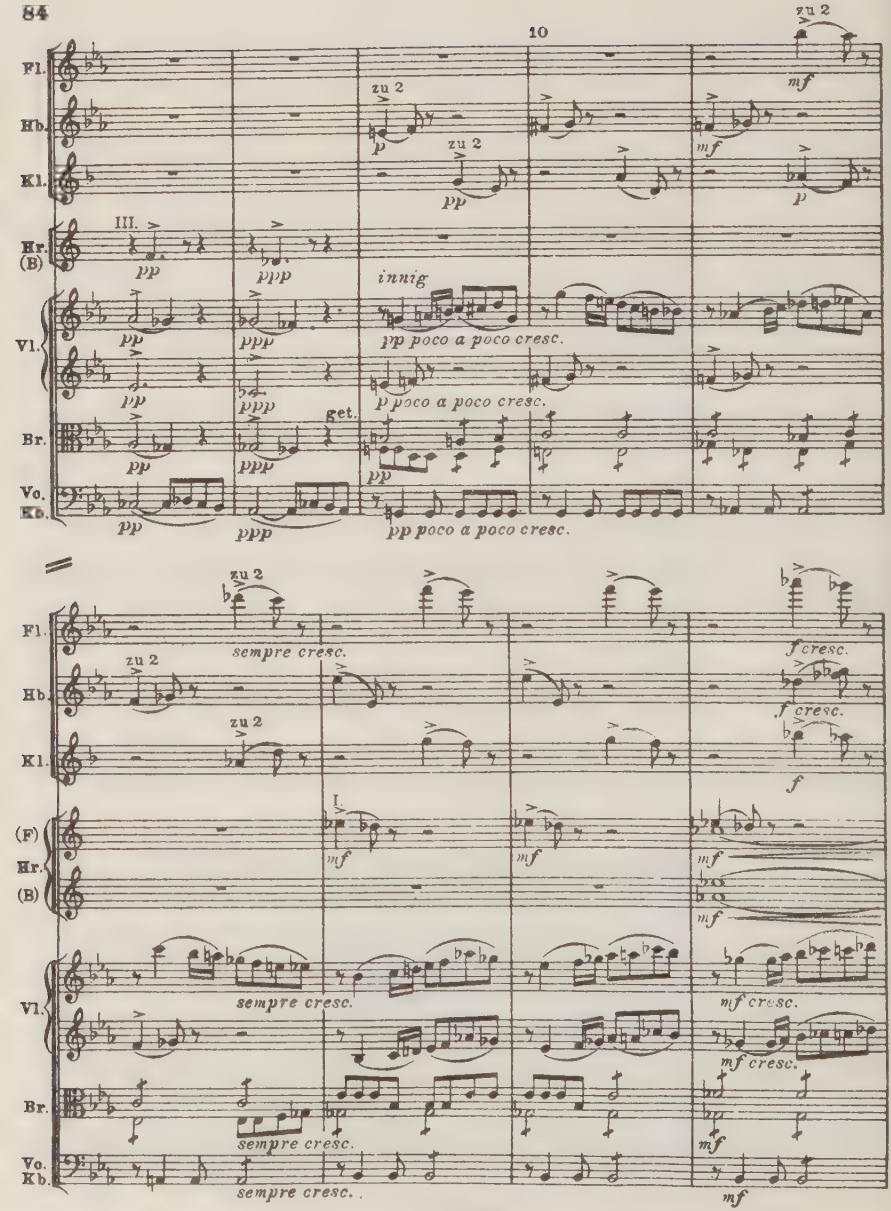

zu 2
640
Fl.
Hb.
zu 2
Kl.
Fg.
(F)
Hr.
(B)
zu 2
I. II. zu 2
Tr.
(D)
I.
Pos.
II. III. zu 2
Pk.
Vl.
Br.
Vo.
Kb

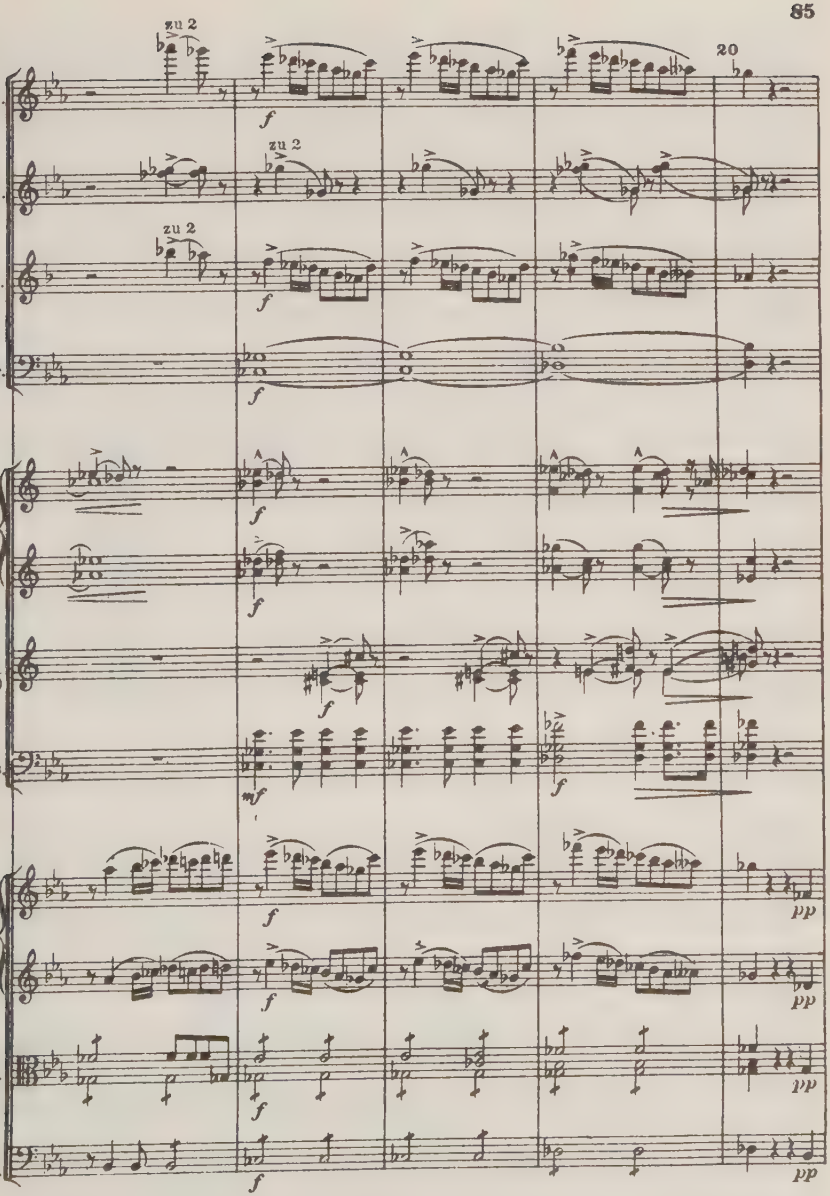

zu 2
zu 2
zu 2
I. II. zu 2
I.
II. III.
zu 8
fff
fff
zu 2
fff
fff

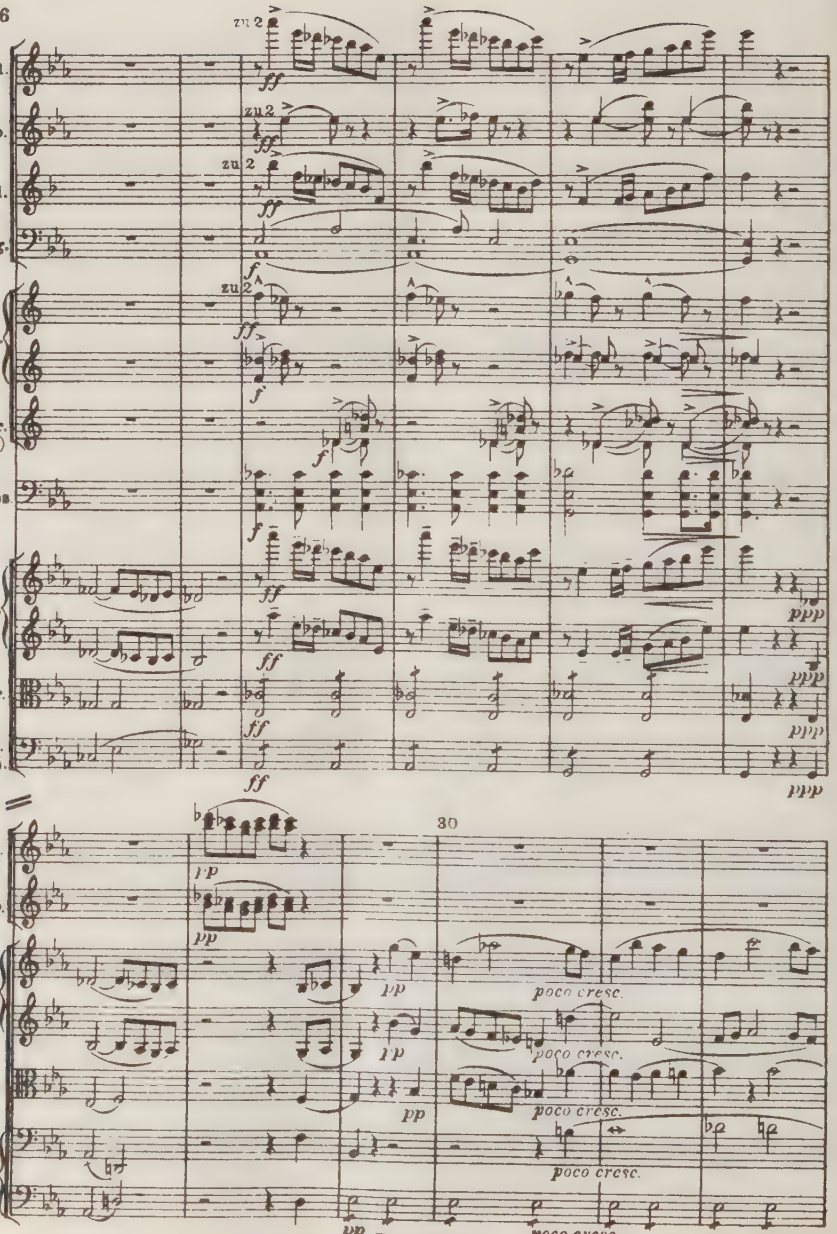

zu 2
650
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
zu 3
Tr.
(D)
zu 3
Pos.
Pk.
Vl.
Br.
Vc.
Kb.

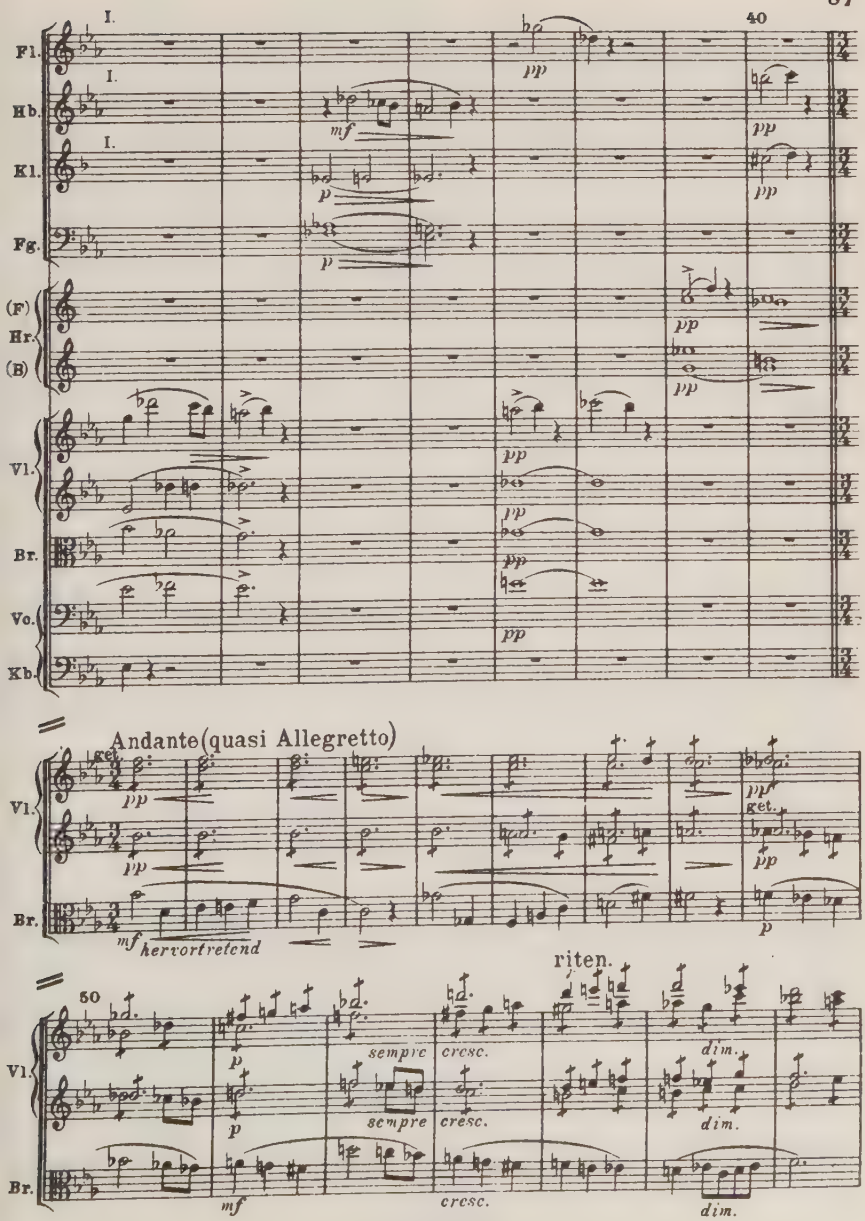
II

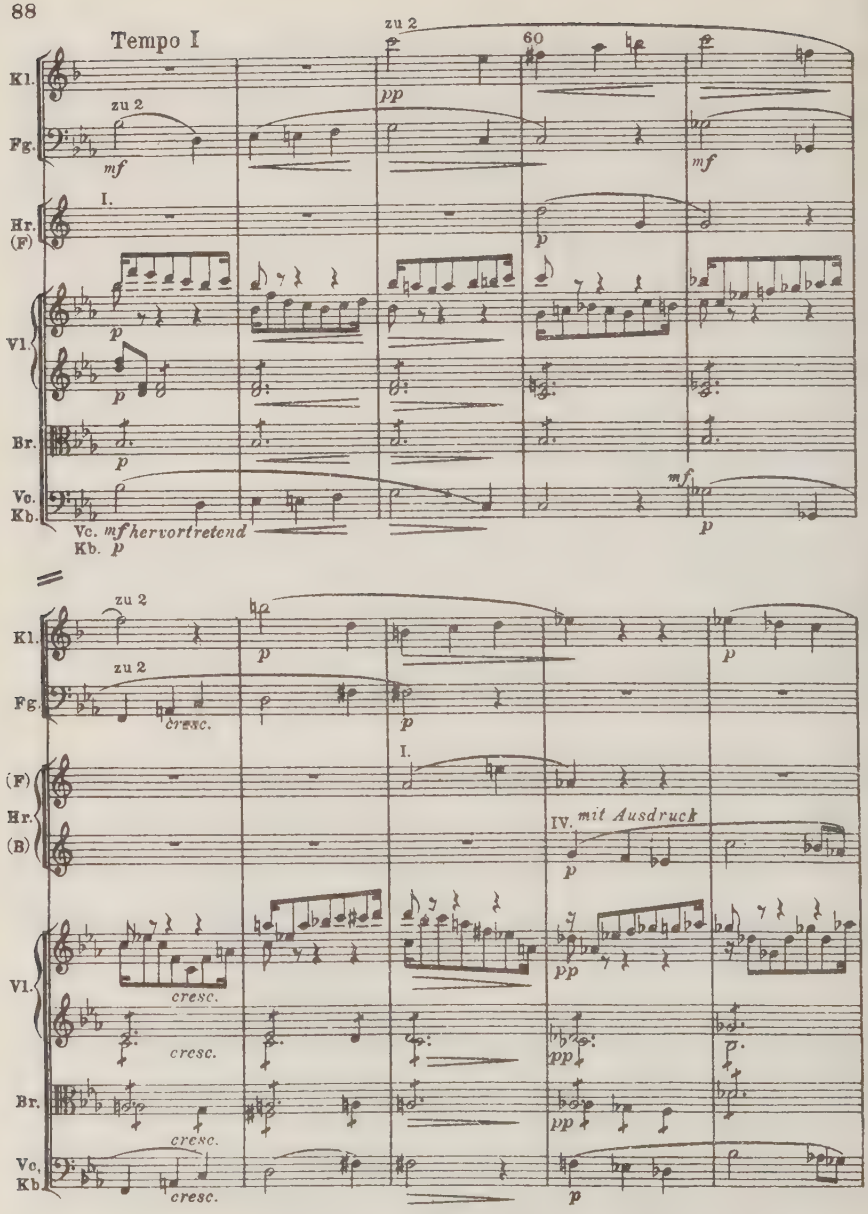

Adagio (etwas bewegt) quasi Andante
2 Flöten
2 Hoboen
2 Klarinetten in B
2 Fagotte
I II in F
4 Hörner
III IV in tief B
3 Trompeten in D
3 Posaunen
Pauken in G
I
Violine
II
Bratsche
Violoncell
Kontrabass
III.
p
dim.

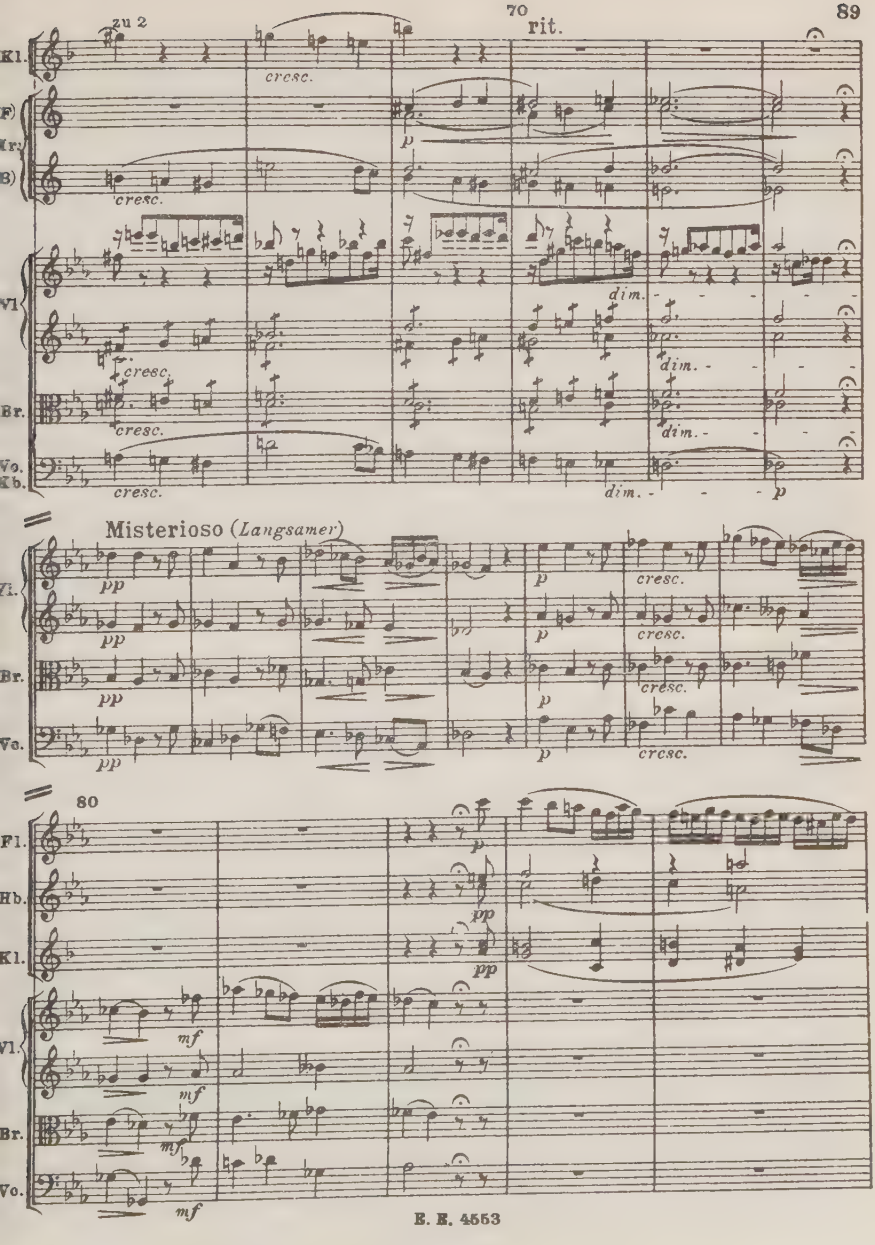

10
Fl.
Hb.
Kl.
Hr. (B)
Vl.
Br.
Vo. Kb.
zu 2
III.
innig
get.
pp
ppp
p
mf
pp poco a poco cresc.
p poco a poco cresc.
sempre cresc.
f cresc.
mf cresc.
(F)
Hr.
(B)

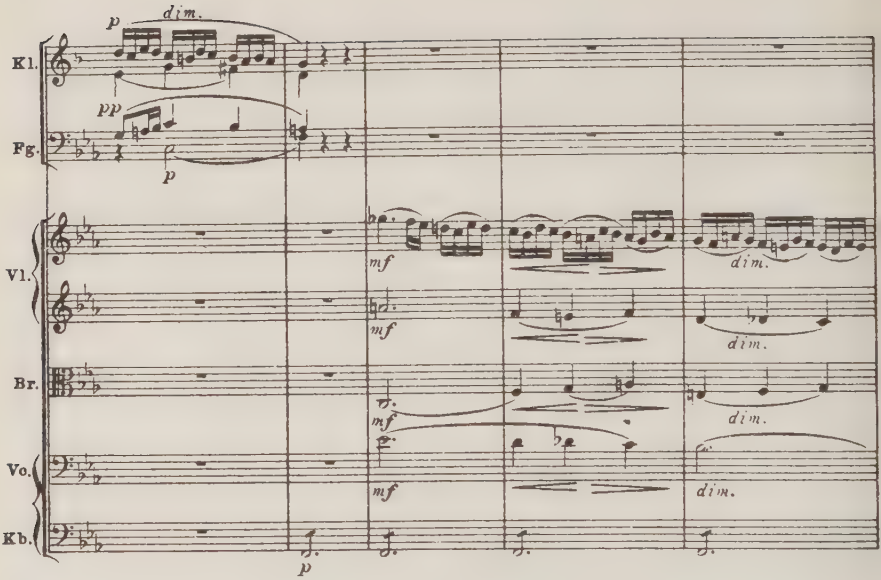

zu 2
20
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vc.
Kb.
f
mf
pp

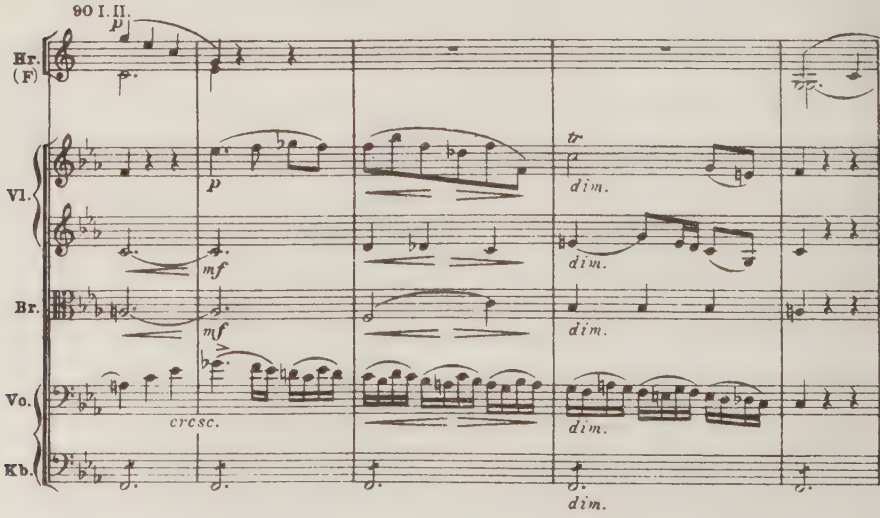

zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vo.
Kb.
ff
f
ppp
30
pp
poco cresc.

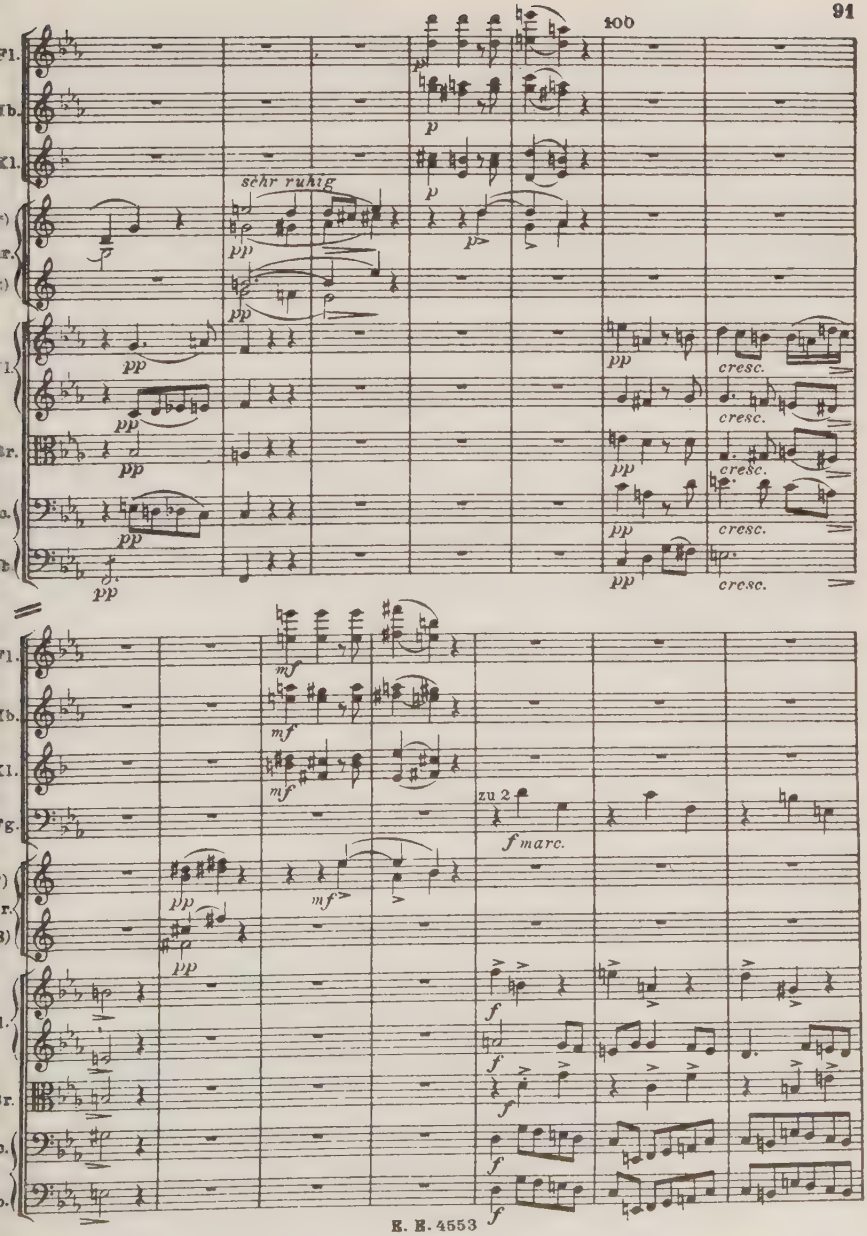

I.
40
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Vl.
Br.
Vc.
Kb.
pp
mf
p
Andante (quasi Allegretto)
ket.
hervortretend
50
riten.
sempre cresc.
dim.

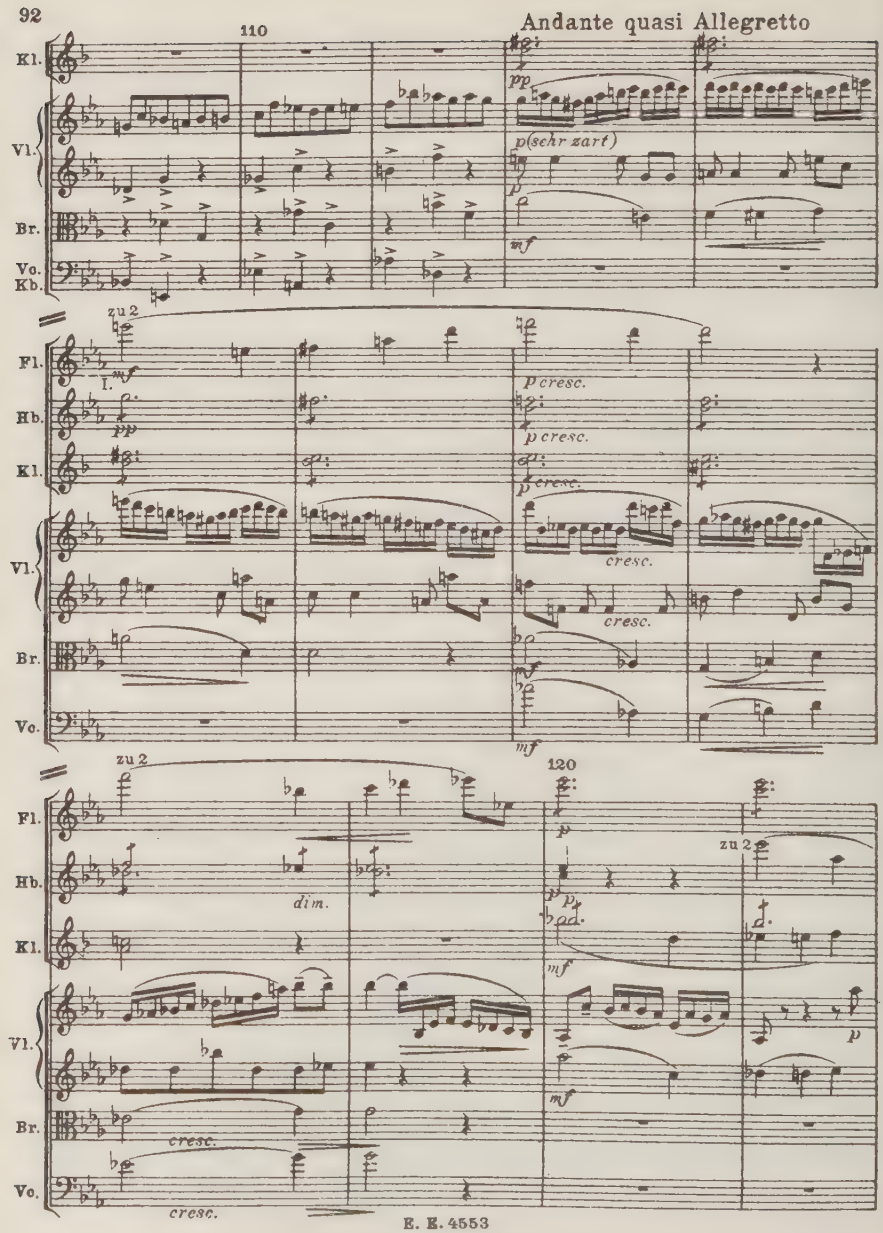

Tempo I
zu 2
60
Kl.
Fg.
Hr. (F)
Vl.
Br.
Vc. Kb.
mf
pp
p
I.
Vc. mf hervortretend
Kb. p
cresc.
(F)
(B)
IV. mit Ausdruck

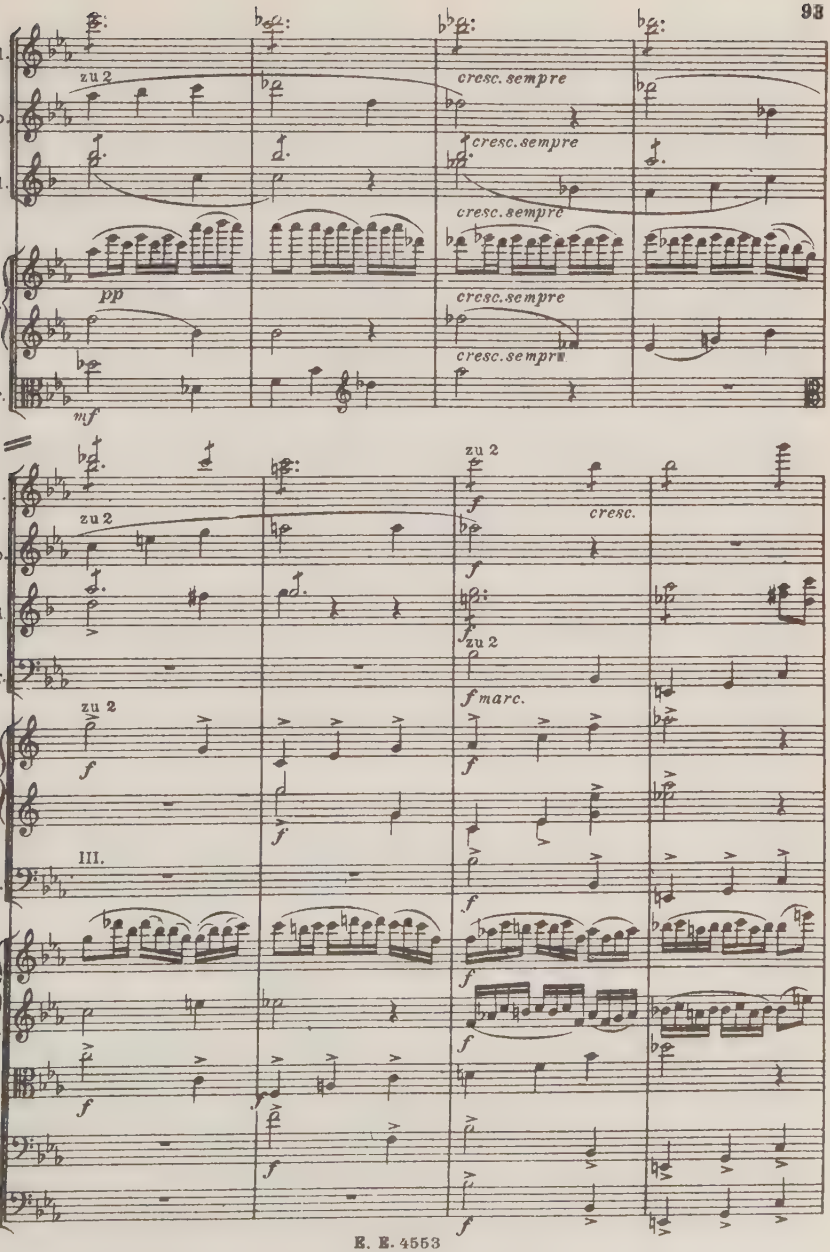

zu 2
70
rit.
Kl.
F)
Hr.
B)
Vl.
Br.
Vc.
Kb.
cresc.
dim.
p
Misterioso (Langsamer)
pp
Vl.
Br.
Vc.
80
Fl.
Hb.
Kl.
mf

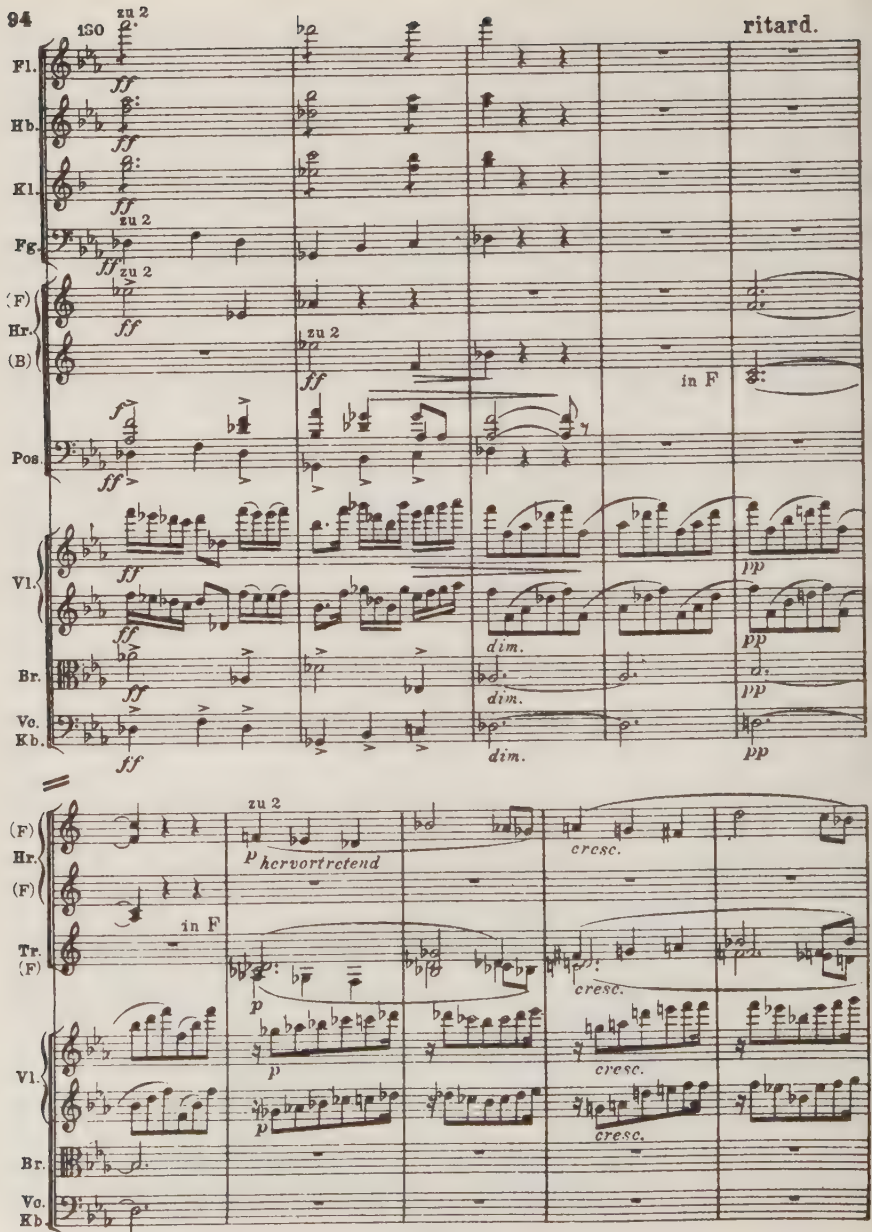

Kl.
Fg.
Vl.
Br.
Vo.
Kb.
p
dim.
pp
mf
dim.

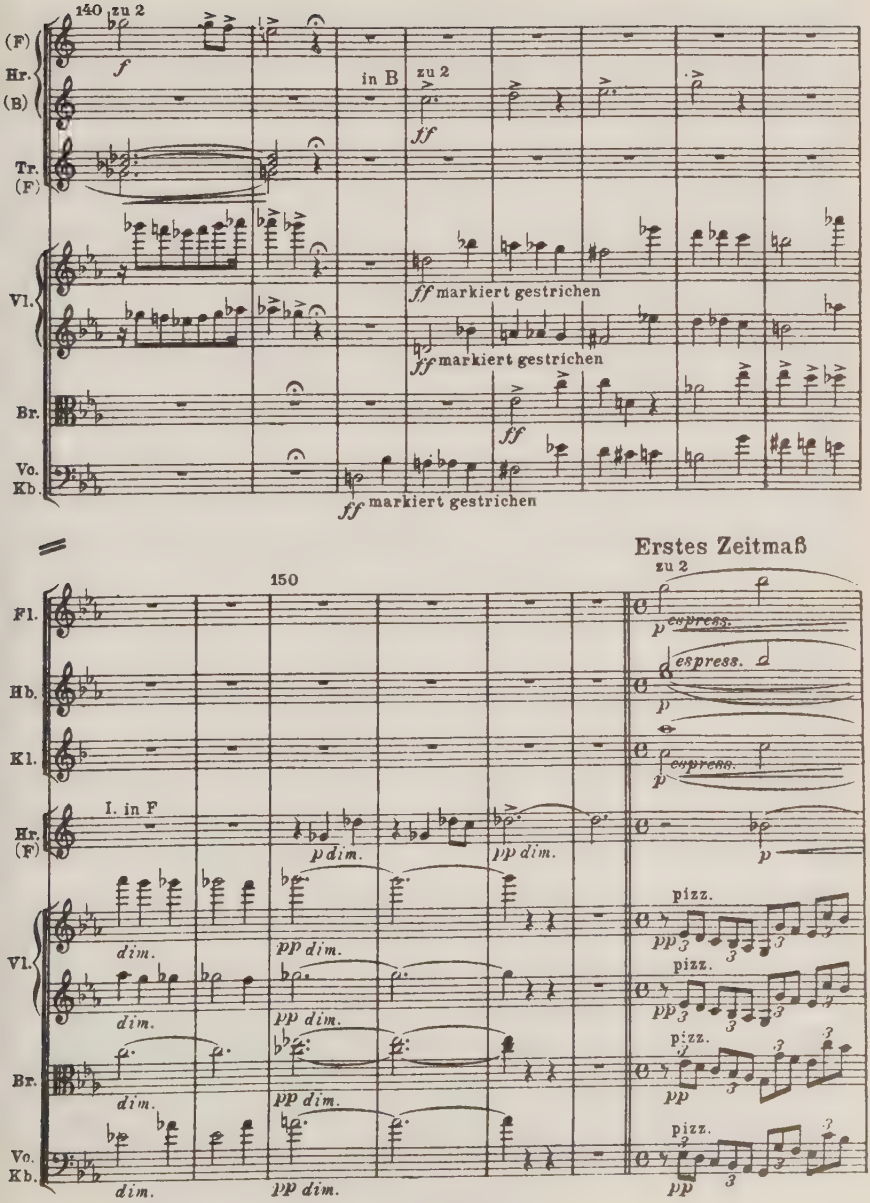

90 I. II.
Hr. (F)
Vl.
Br.
Vo.
Kb.
p
mf
crcsc.
tr
dim.

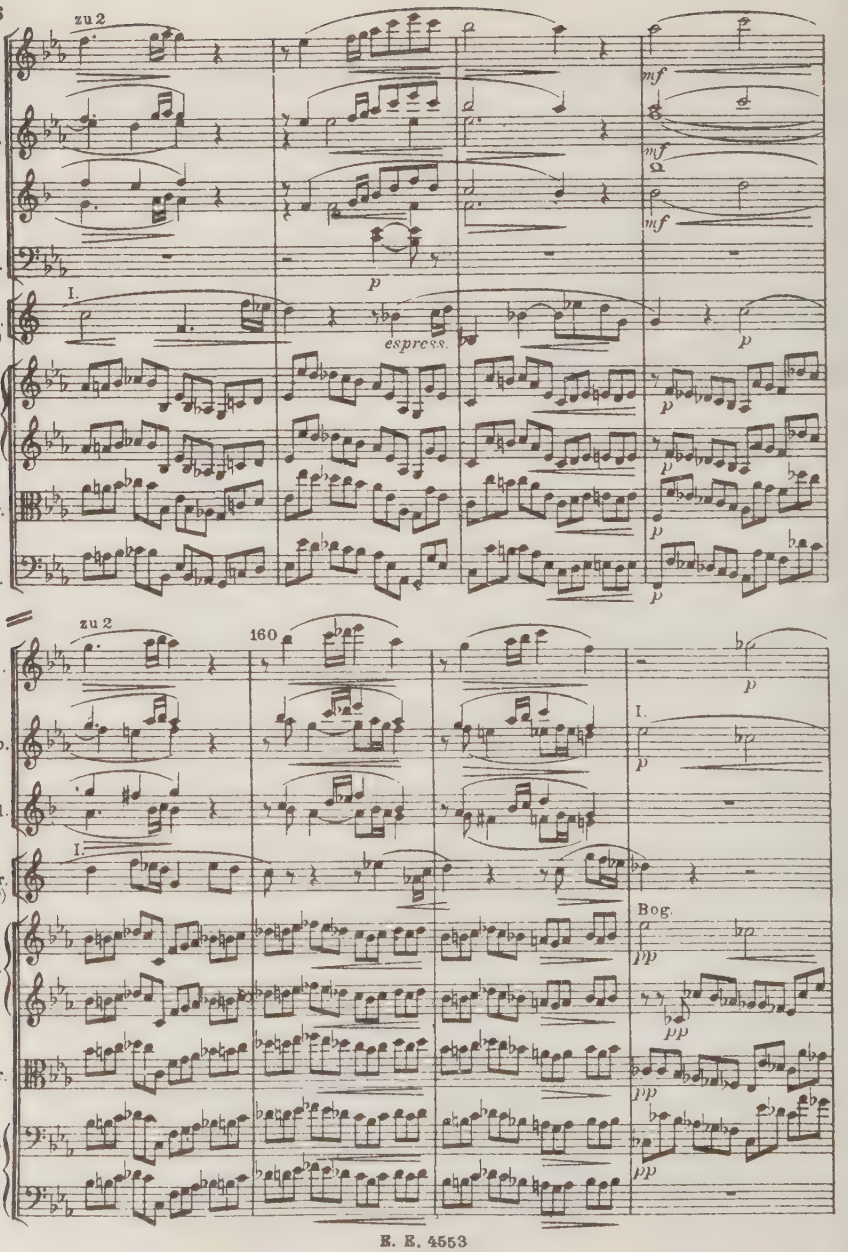

sehr ruhig
zu 2
f marc.
cresc.

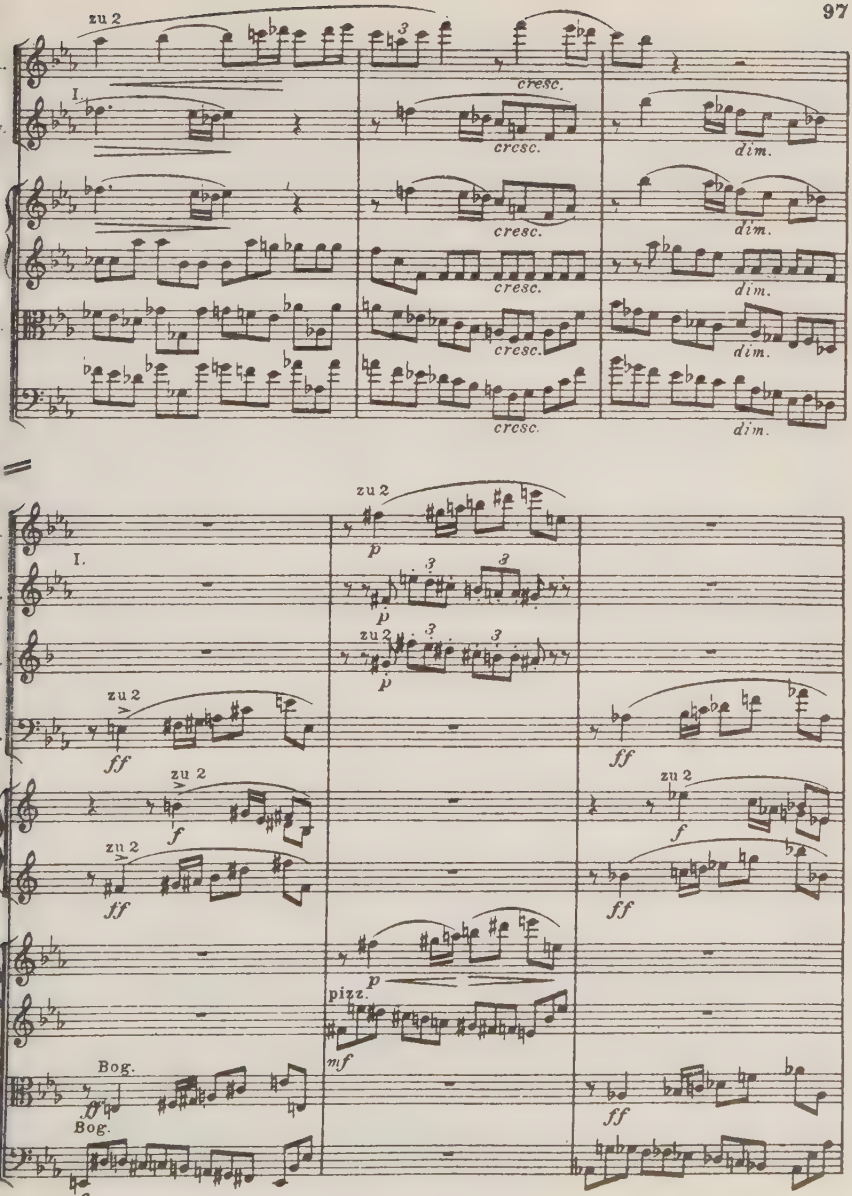

Andante quasi Allegretto
110
Kl.
Vl.
Br.
Vc.
Kb.
pp
p(sehr zart)
p
mf
zu 2
Fl.
Hb.
I.
mf
pp
p cresc.
p cresc.
p cresc.
cresc.
cresc.
mf
mf
120
dim.
cresc.
cresc.
p
p
p
mf
mf
p

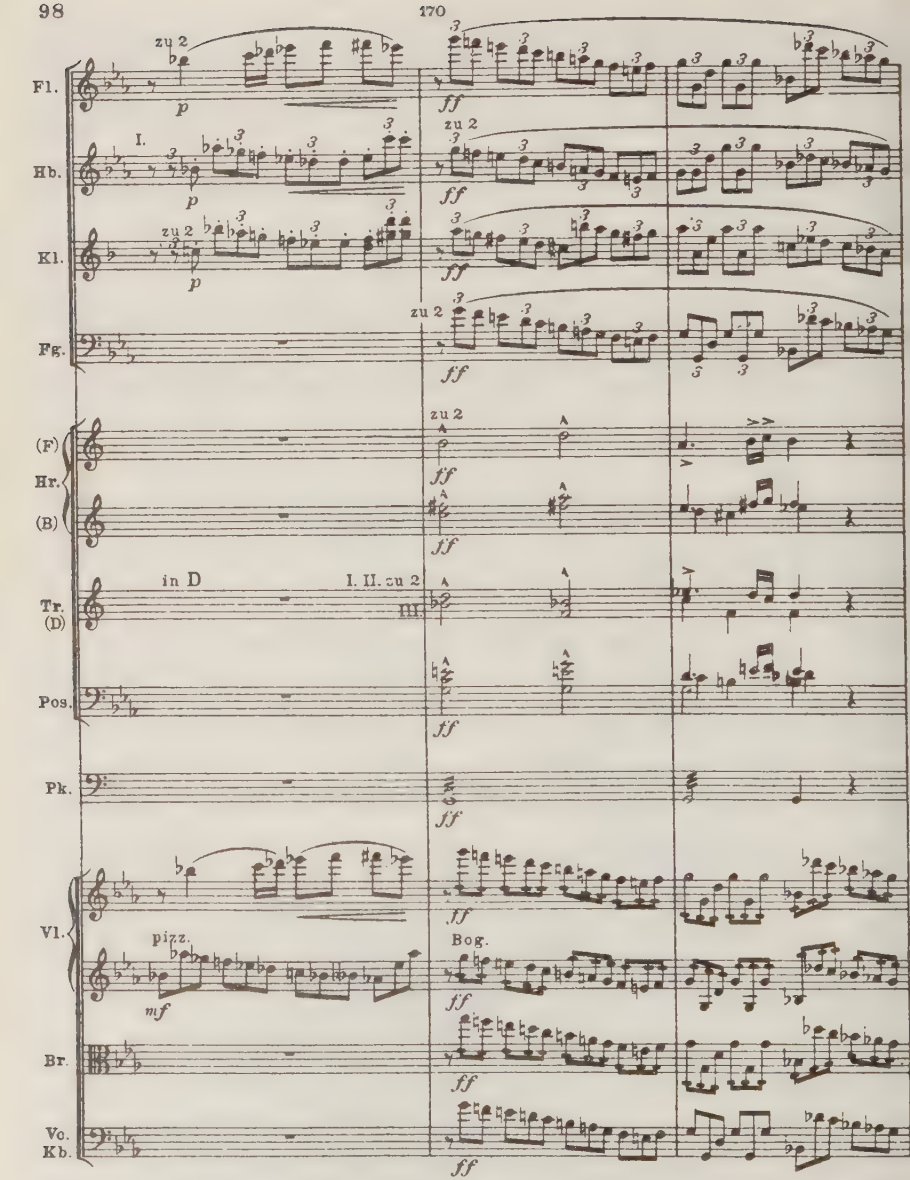

Fl.
Hb.
Kl.
Vl.
Br.
zu 2
pp
mf
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
Fl.
Hb.
Kl.
Fg.
(F) Hr.
(B)
Pos.
Vl.
Br.
Vc.
Kb.
zu 2
f
cresc.
f marc.
III.

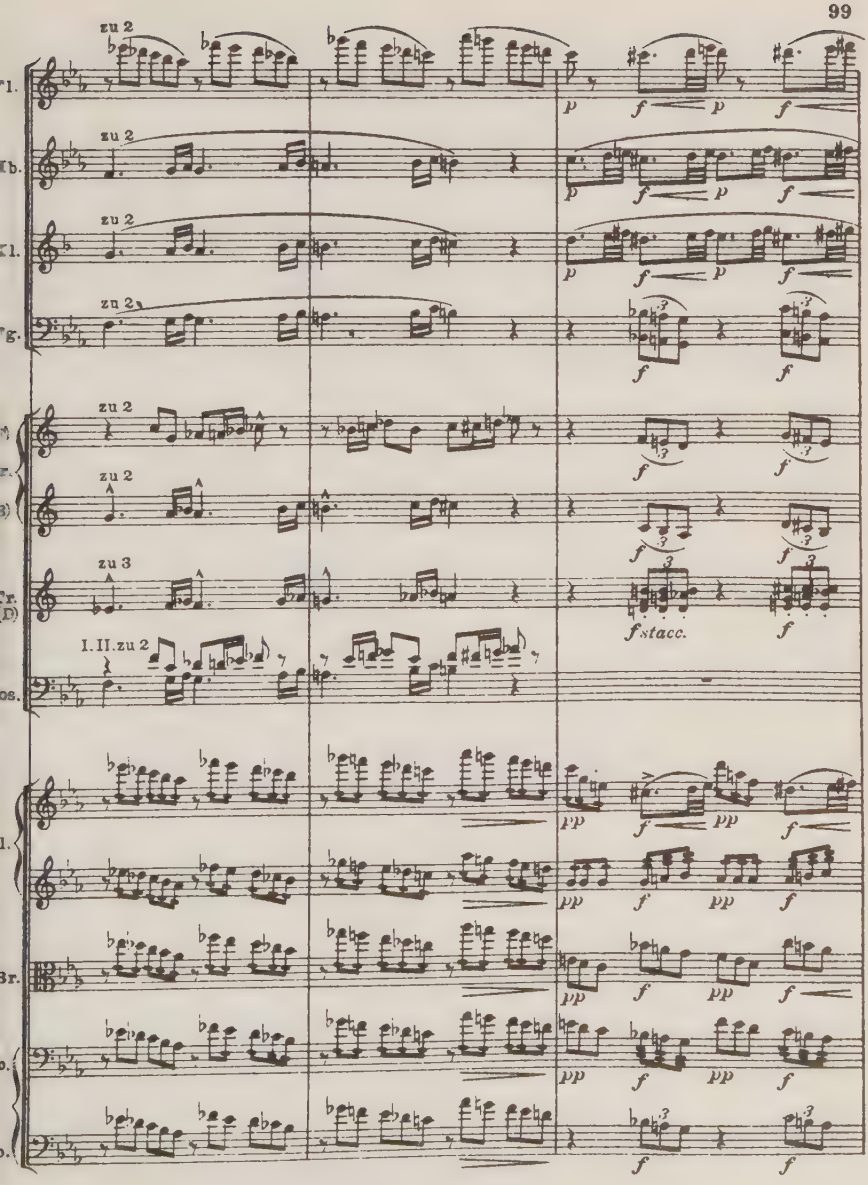

130
zu 2
ritard.
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
in F
Pos.
Vl.
Br.
Vc.
Kb.
dim.
(F)
Hr.
(F)
Tr.
(F)
in F
hervortretend
cresc.

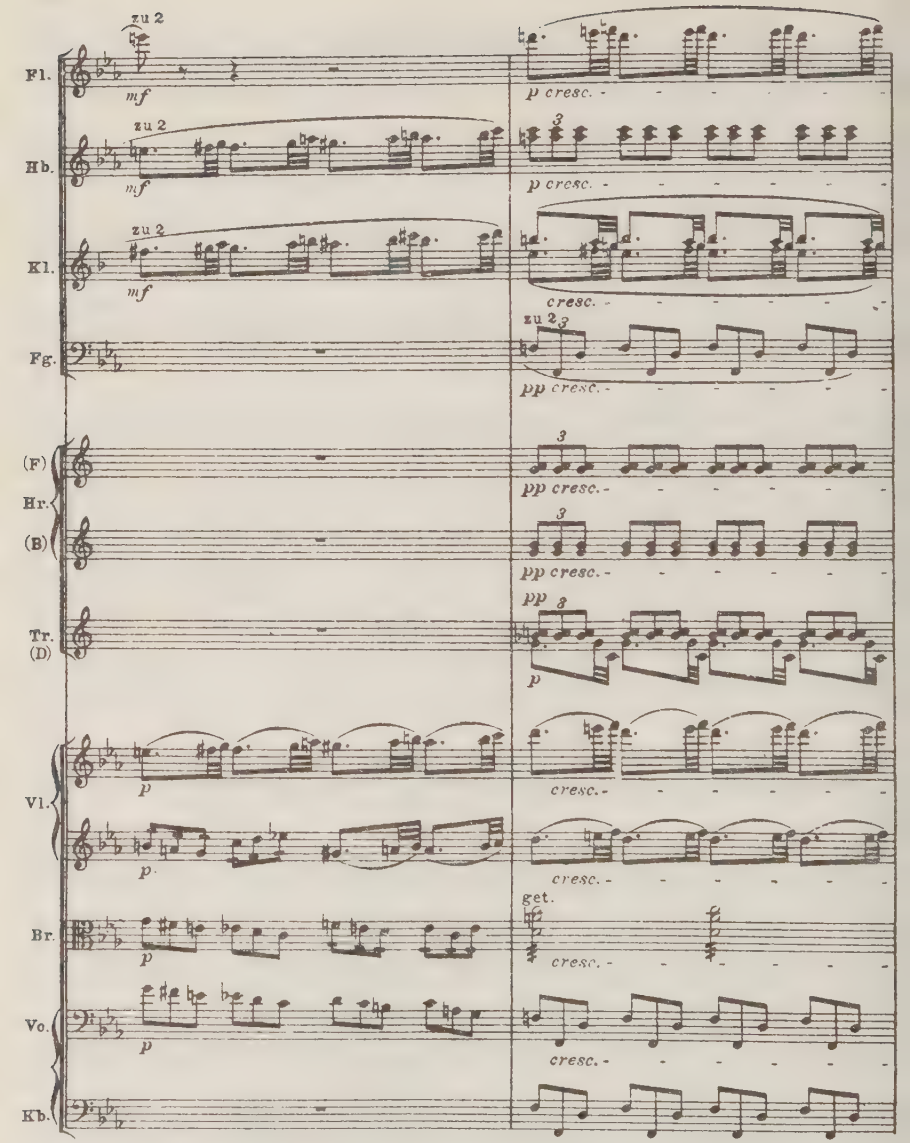

140 zu 2
(F)
Hr.
(B)
f
in B
zu 2
ff
Tr.
(F)
Vl.
ff markiert gestrichen
ff markiert gestrichen
Br.
ff
Vo.
Kb.
ff markiert gestrichen
Erstes Zeitmaß
zu 2
150
Fl.
espress.
Hb.
espress.
Kl.
espress.
I. in F
Hr.
(F)
p dim.
pp dim.
p
pizz.
Vl.
dim.
pp dim.
pp
pizz.
dim.
pp dim.
pizz.
Br.
dim.
pp dim.
pp
pizz.
Vo.
Kb.
dim.
pp dim.
pp

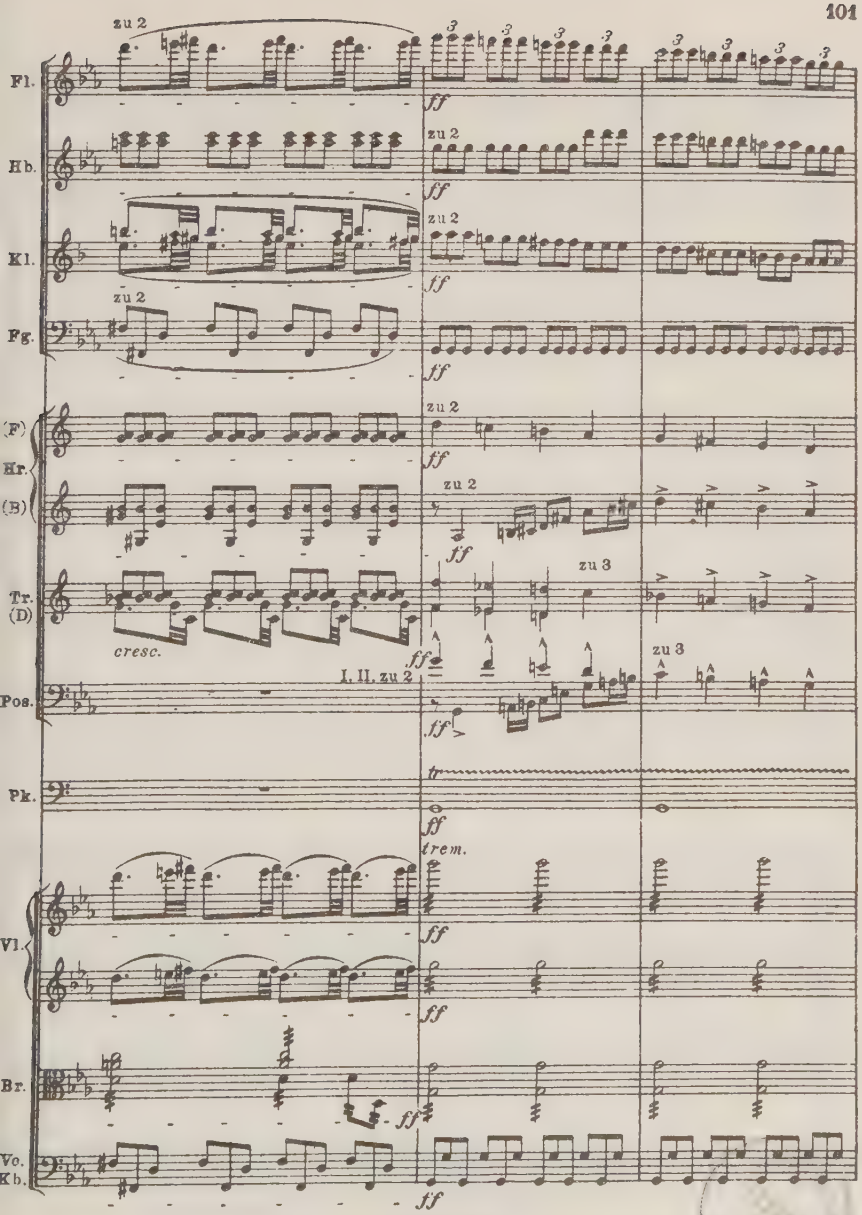

zu 2
Fl.
Hb.
Kl.
Fg.
Hr. (F)
Vl.
Br.
Vc. Kb.
mf
p
I.
espress.
zu 2
160
Bog.
pp

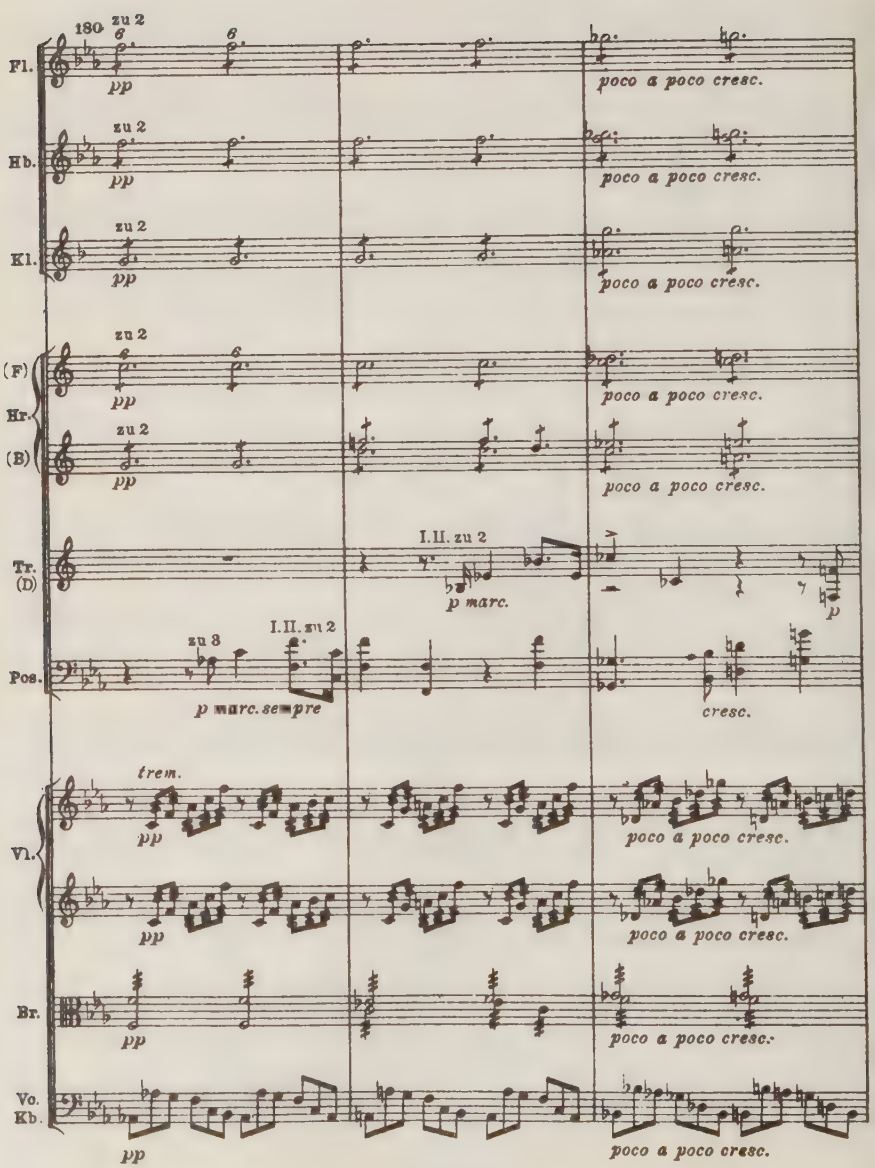

zu 2
I.
cresc.
dim.
zu 2
p
ff
f
pizz.
mf
Bog.

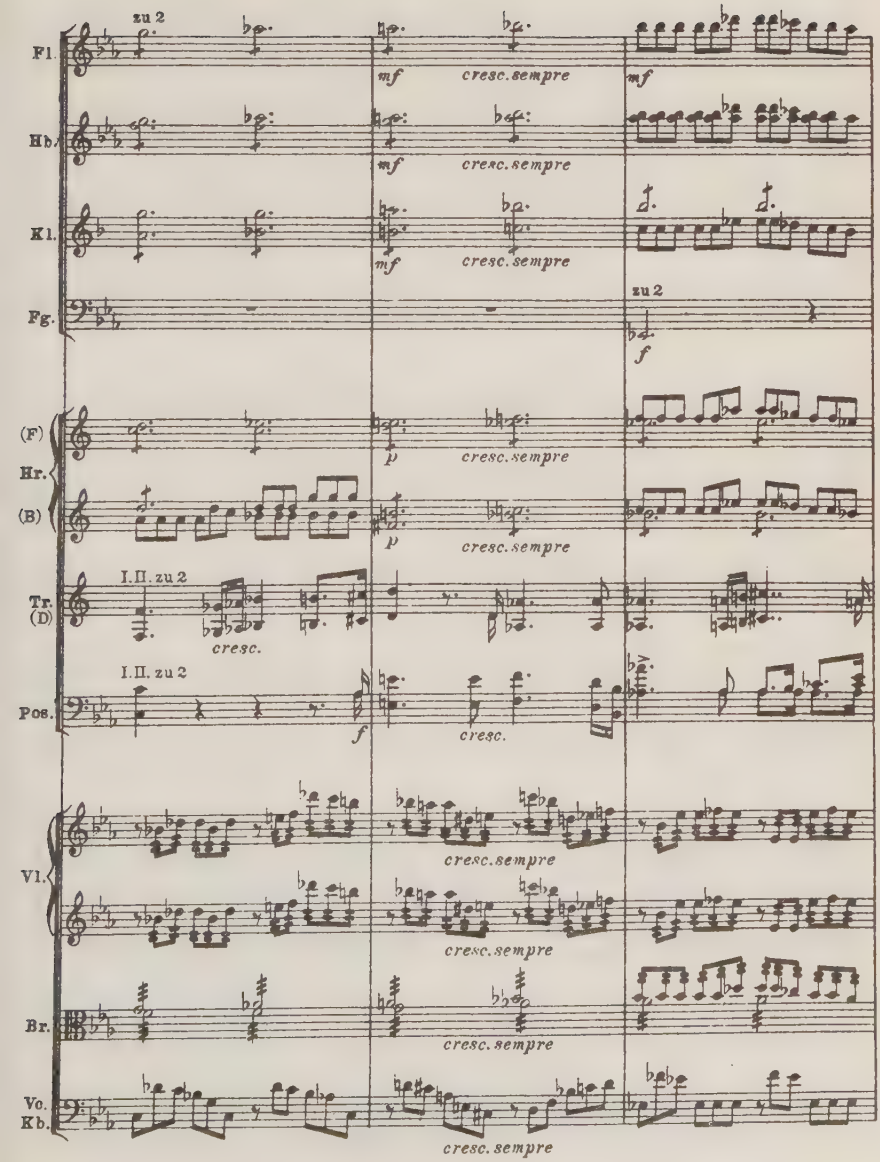

170
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
zu 2
I.
in D
I. II. zu 2
III.
pizz.
Bog.
p
mf
ff

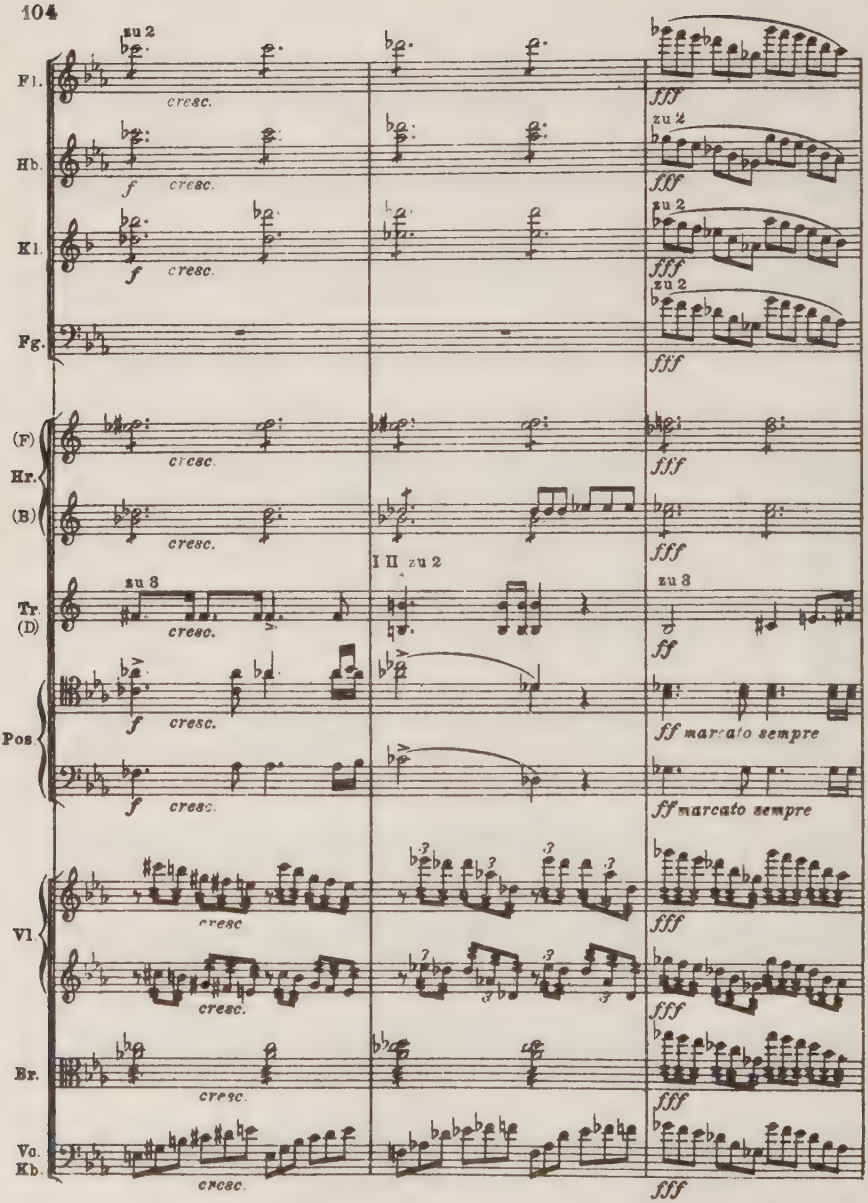

zu 2
zu 2
zu 2
zu 2
zu 2
zu 2
zu 3
I. II. zu 2
p
f
p
f
f stacc.
pp
f

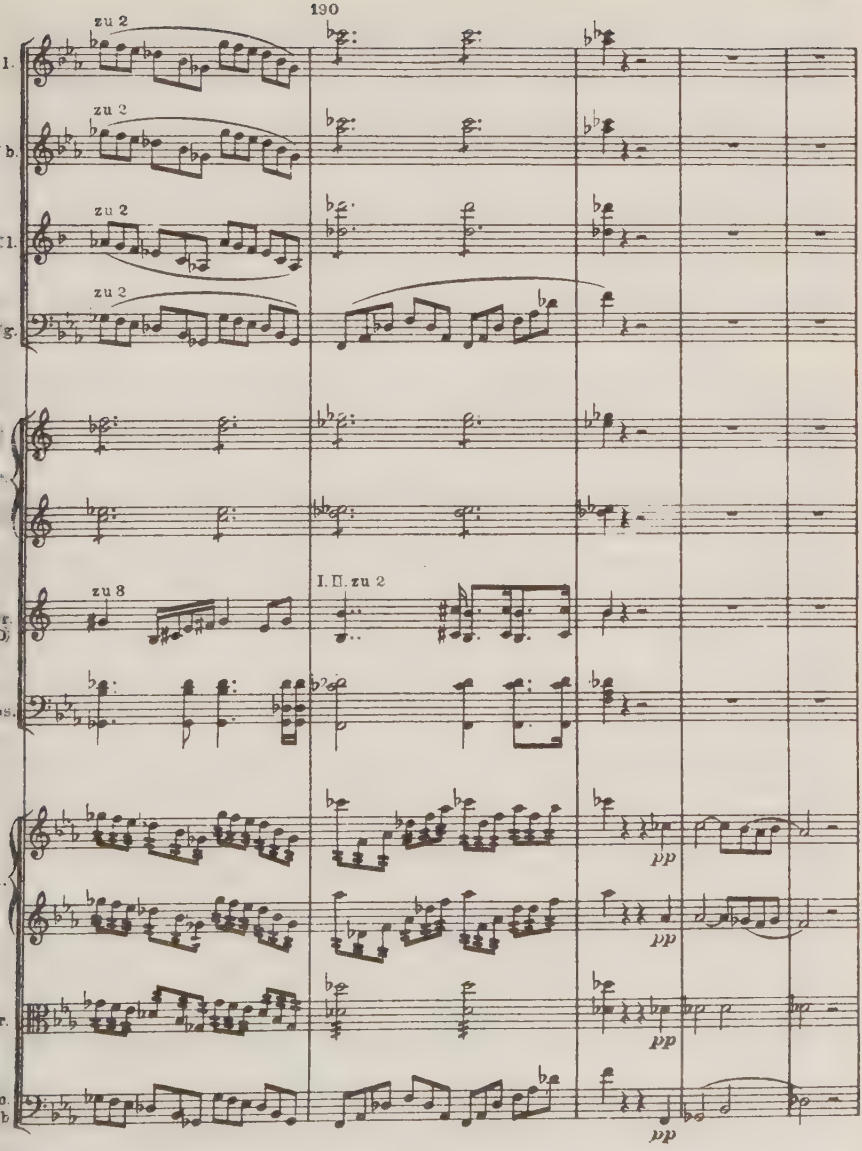

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Vl.
Br.
Vo.
Kb.
zu 2
mf
p cresc.
cresc.
pp cresc.
pp
p
get.

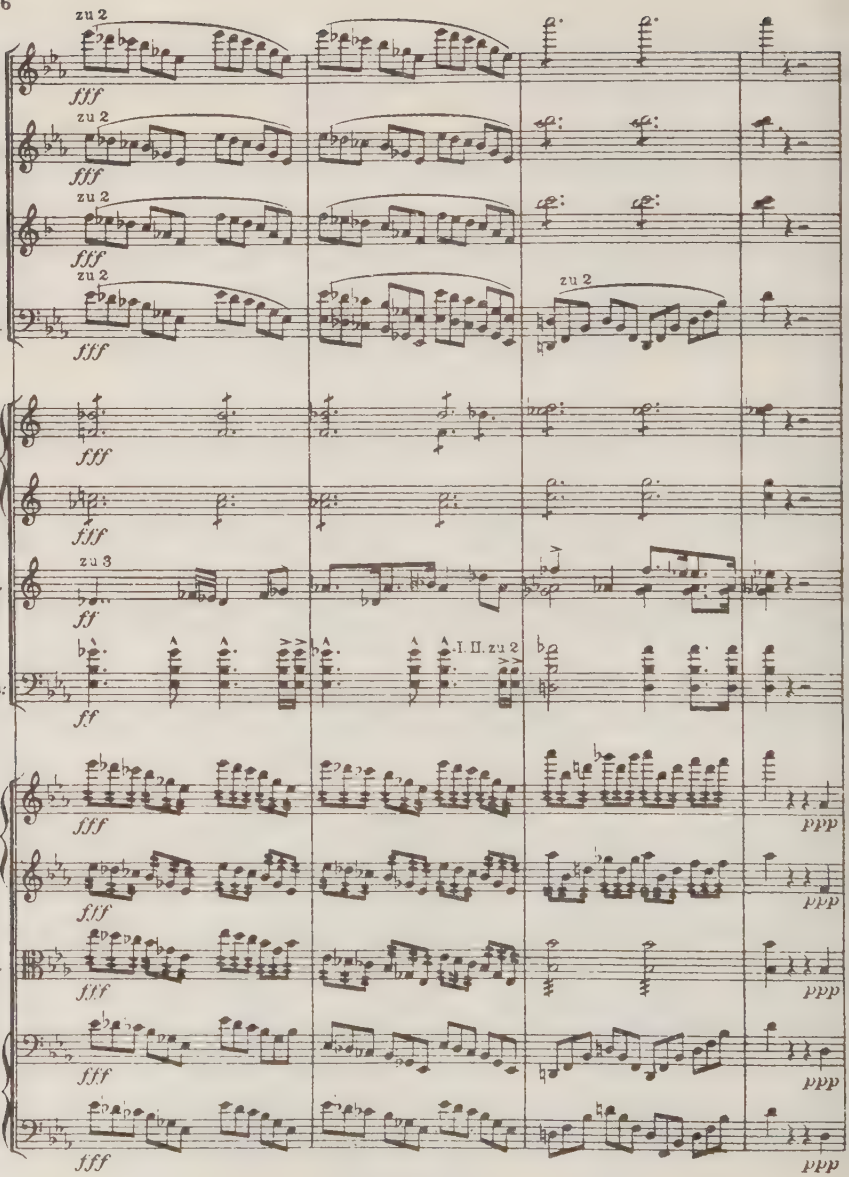

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
zu 2
ff
cresc.
I. II. zu 2
zu 3
tr
trem.

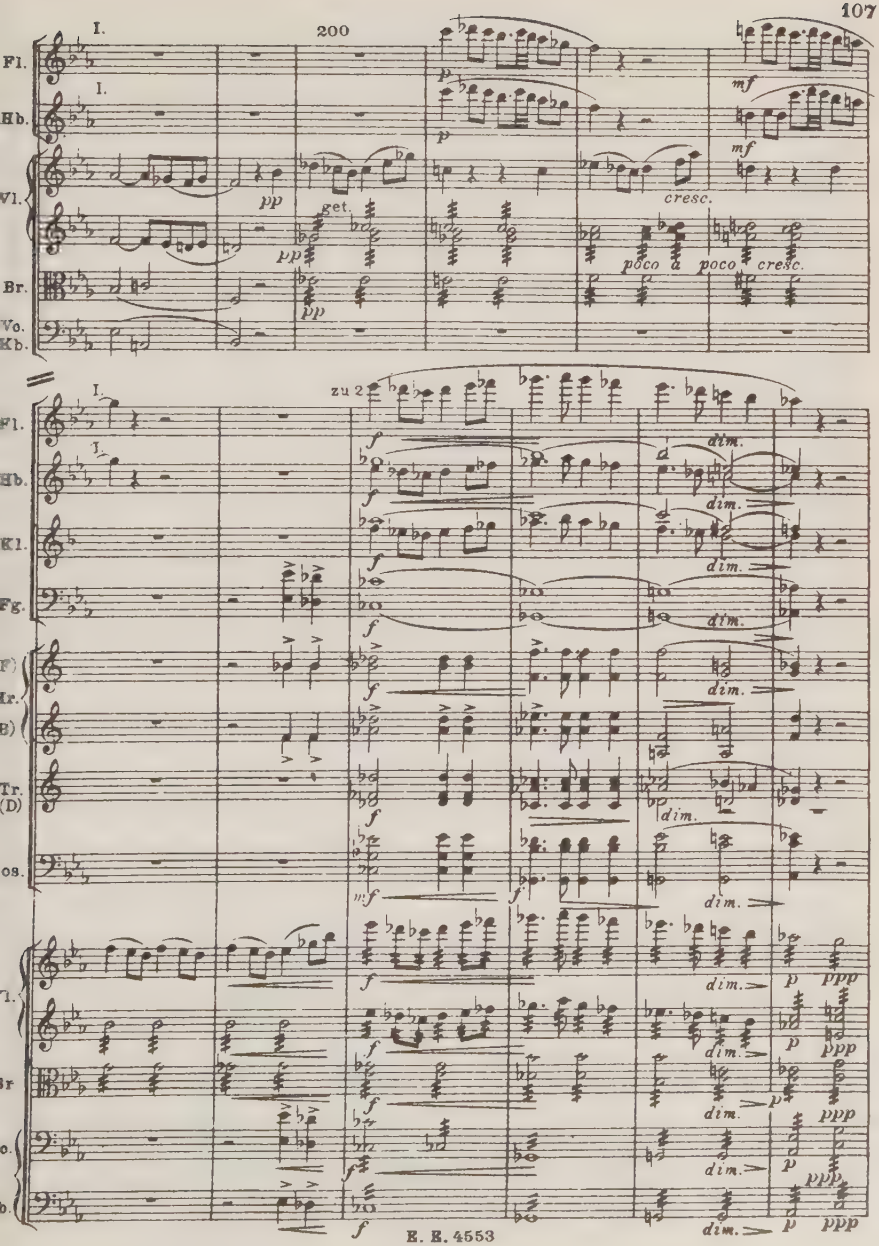

180
zu 2
Fl.
pp
poco a poco cresc.
Hb.
Kl.
(F)
Hr.
(B)
Tr.
(D)
I. II. zu 2
p marc.
p
zu 3
Pos.
p marc. sempre
cresc.
trem.
Vl.
Br.
Vc.
Kb.

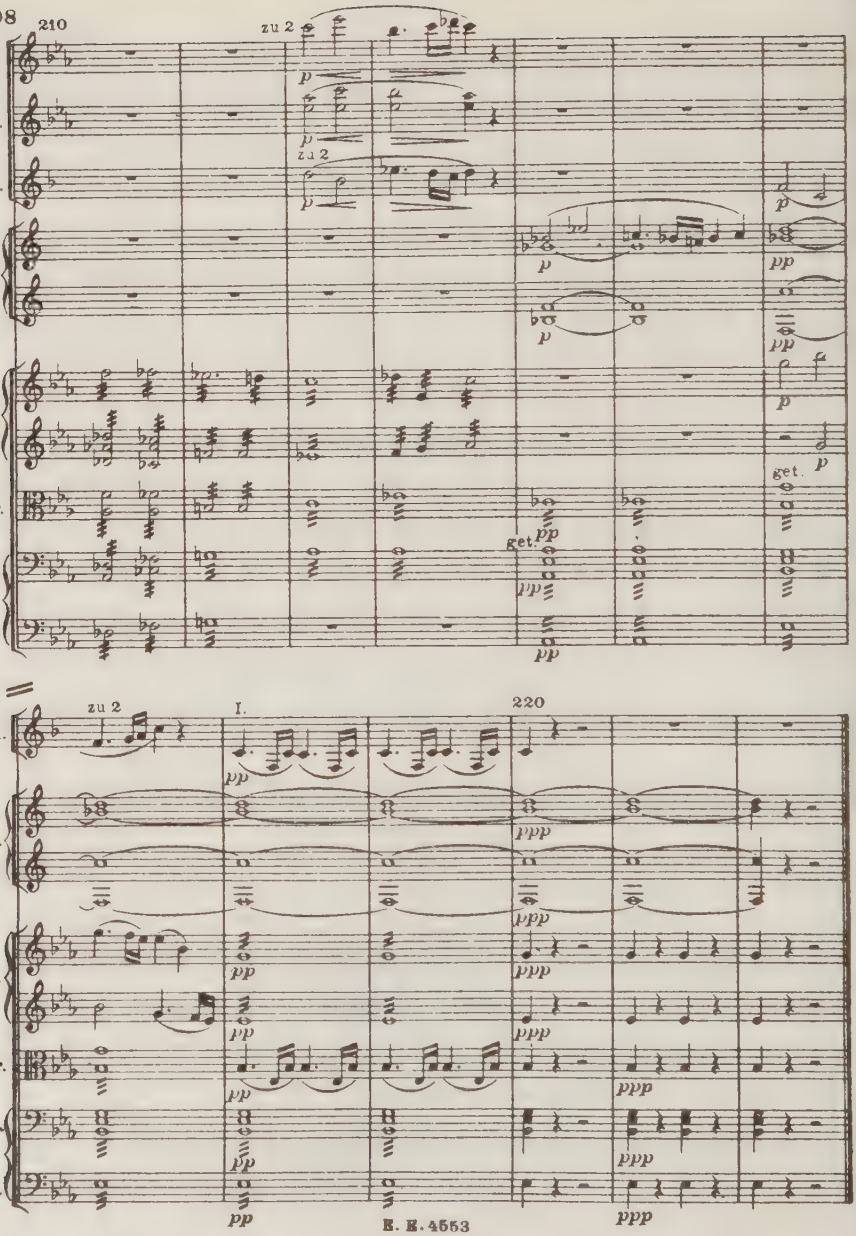

Fl.
zu 2
mf
cresc. sempre
Hb.
mf
cresc. sempre
Kl.
mf
cresc. sempre
Fg.
zu 2
f
(F)
Hr.
(B)
p
cresc. sempre
Tr.
(D)
I. II. zu 2
cresc.
Pos.
I. II. zu 2
f
cresc.
Vl.
cresc. sempre
Br.
cresc. sempre
Vc.
Kb.
cresc. sempre


zu 2
Fl.
cresc.
fff
Hb.
f
cresc.
zu 2
fff
Kl.
f
cresc.
zu 2
fff
Fg.
zu 2
fff
(F)
Hr.
cresc.
fff
(B)
cresc.
fff
I II zu 2
zu 3
Tr.
(D)
cresc.
zu 3
ff
Pos.
f
cresc.
ff marcato sempre
f
cresc.
ff marcato sempre
Vl.
cresc
fff
cresc.
fff
Br.
cresc.
fff
Vc.
Kb.
cresc.
fff

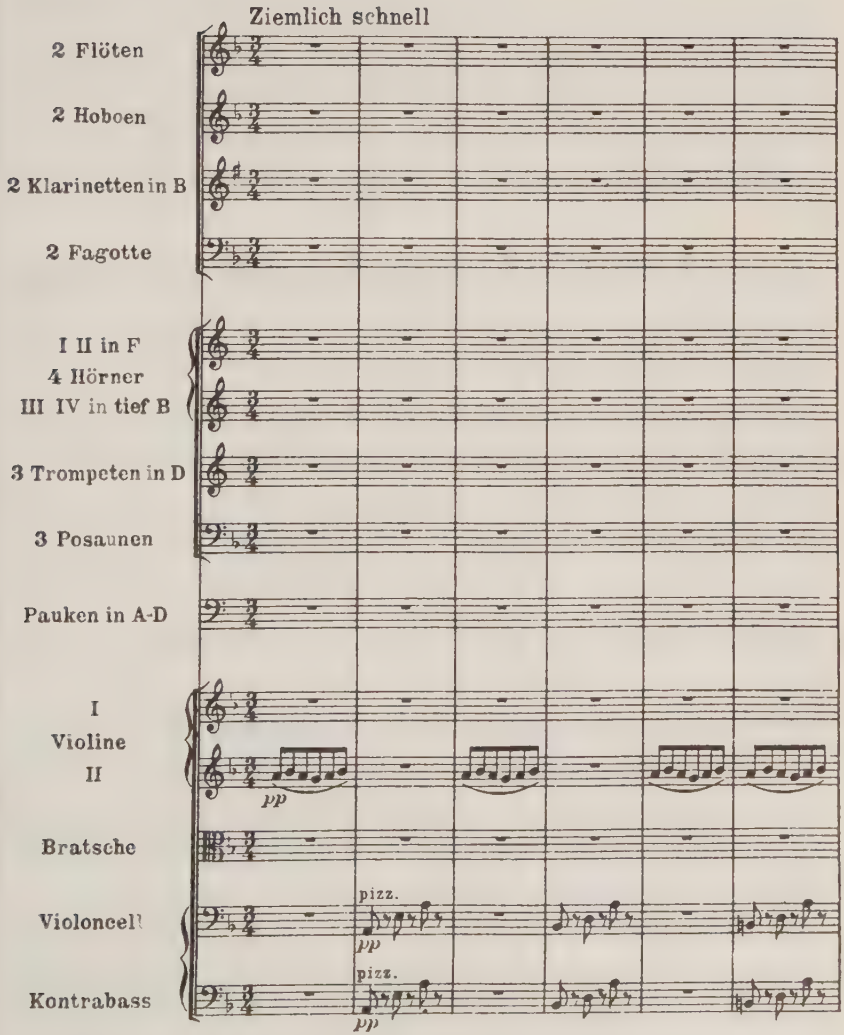

190
zu 2
zu 2
zu 2
zu 2
zu 8
I. II. zu 2
pp
pp
pp
pp

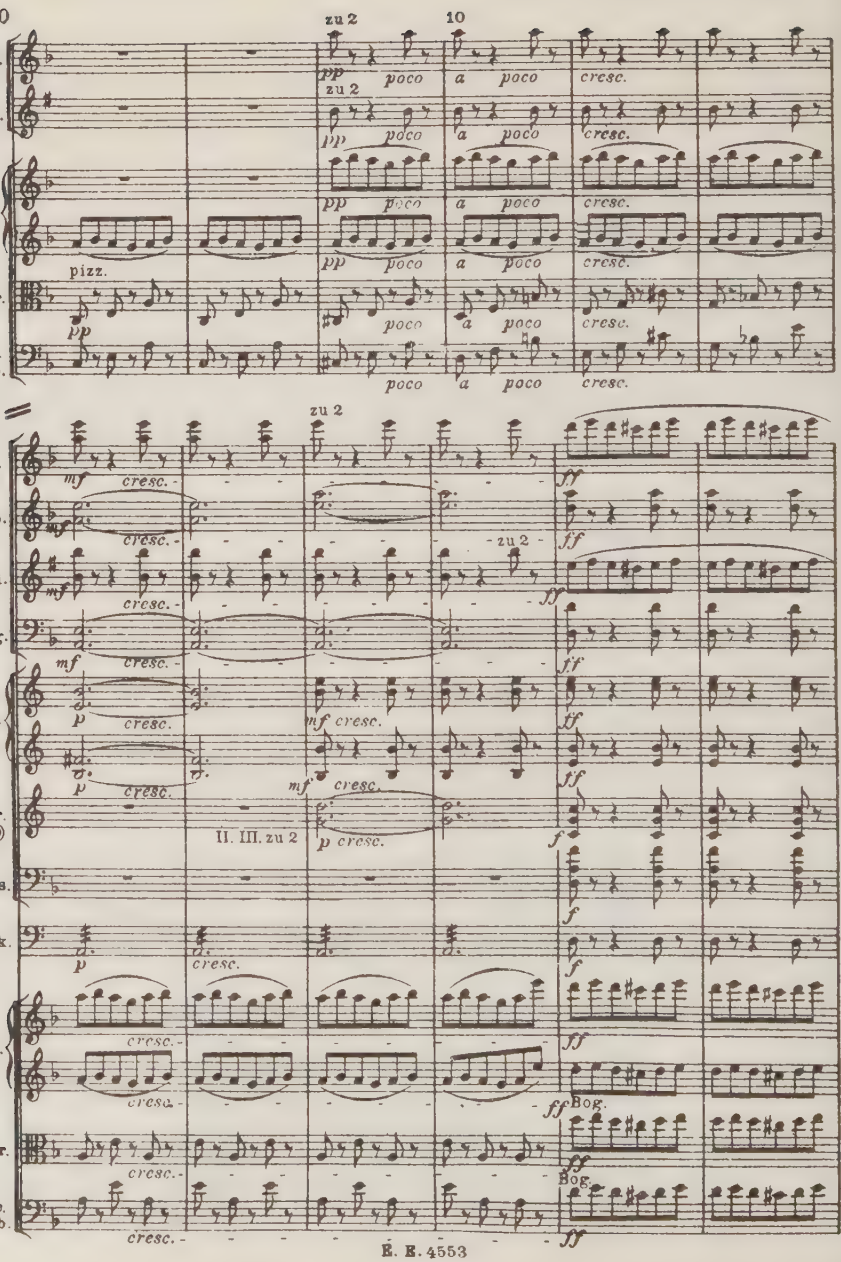

zu 2
Fl.
fff
zu 2
Hb.
fff
zu 2
Kl.
fff
zu 2
Fg.
fff
zu 2
(F)
Hr.
fff
(B)
fff
zu 3
Tr.
(D)
ff
I. II. zu 2
Pos.
ff
Vl.
fff
ppp
fff
ppp
Br.
fff
ppp
Vc.
fff
ppp
Kb.
fff
ppp

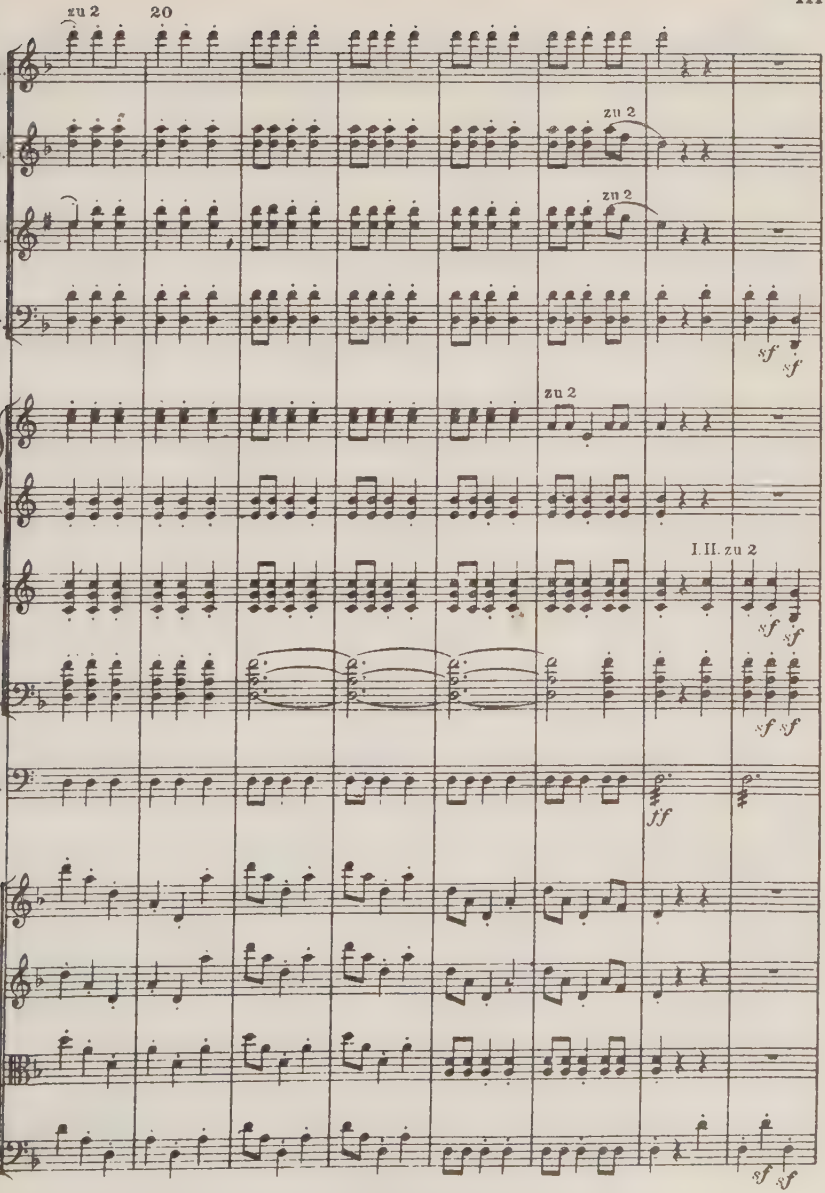

I.
200
Fl.
Hb.
Vl.
Br.
Vc.
Kb.
pp
get.
cresc.
poco a poco cresc.
mf
zu 2
Kl.
Fg.
Tr.
(D)
dim.
ppp

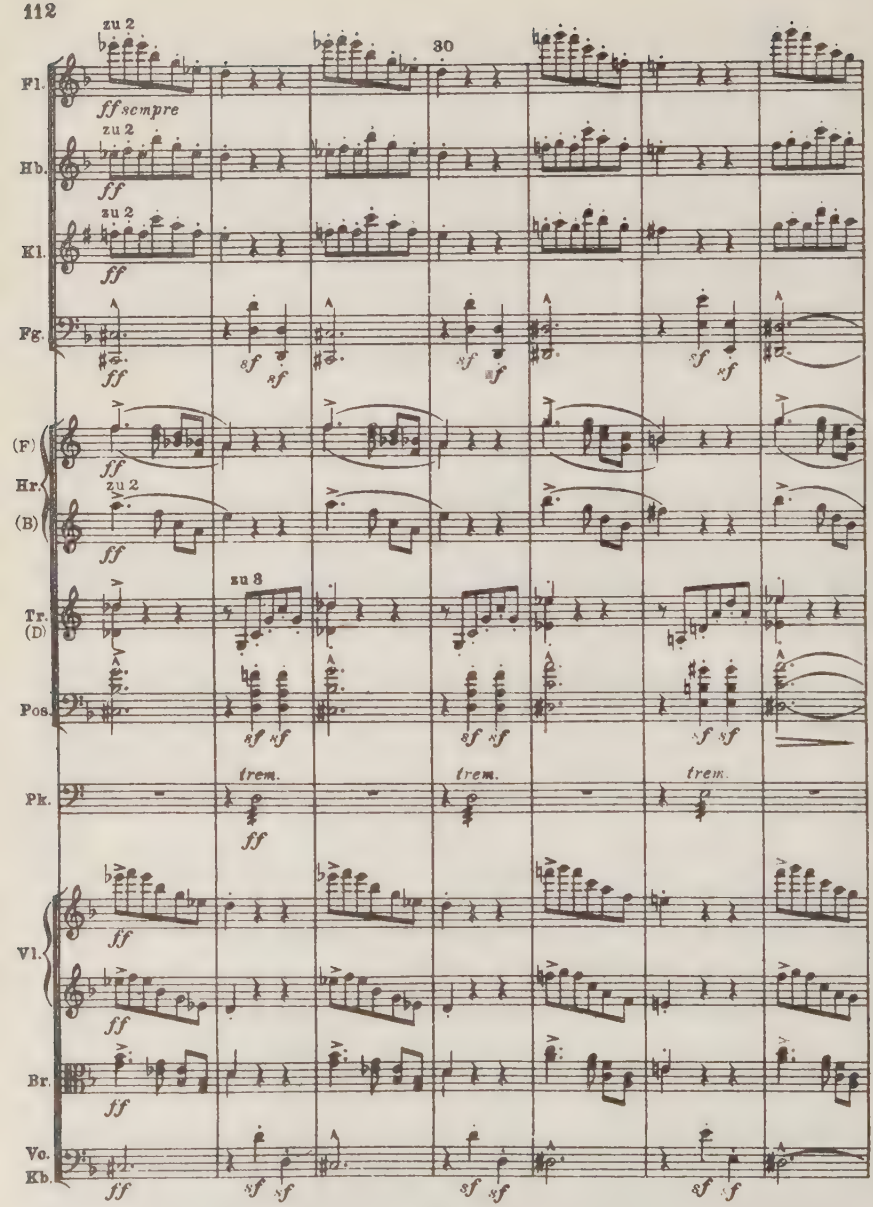

210
zu 2
Fl.
Hb.
Kl.
(F)
Hr.
(B)
Vl.
Br.
Vo.
Kb.
get.
zu 2
I.
220
Kl.
(F)
Hr.
(B)
Vl.
Br.
Vo.
Kb.

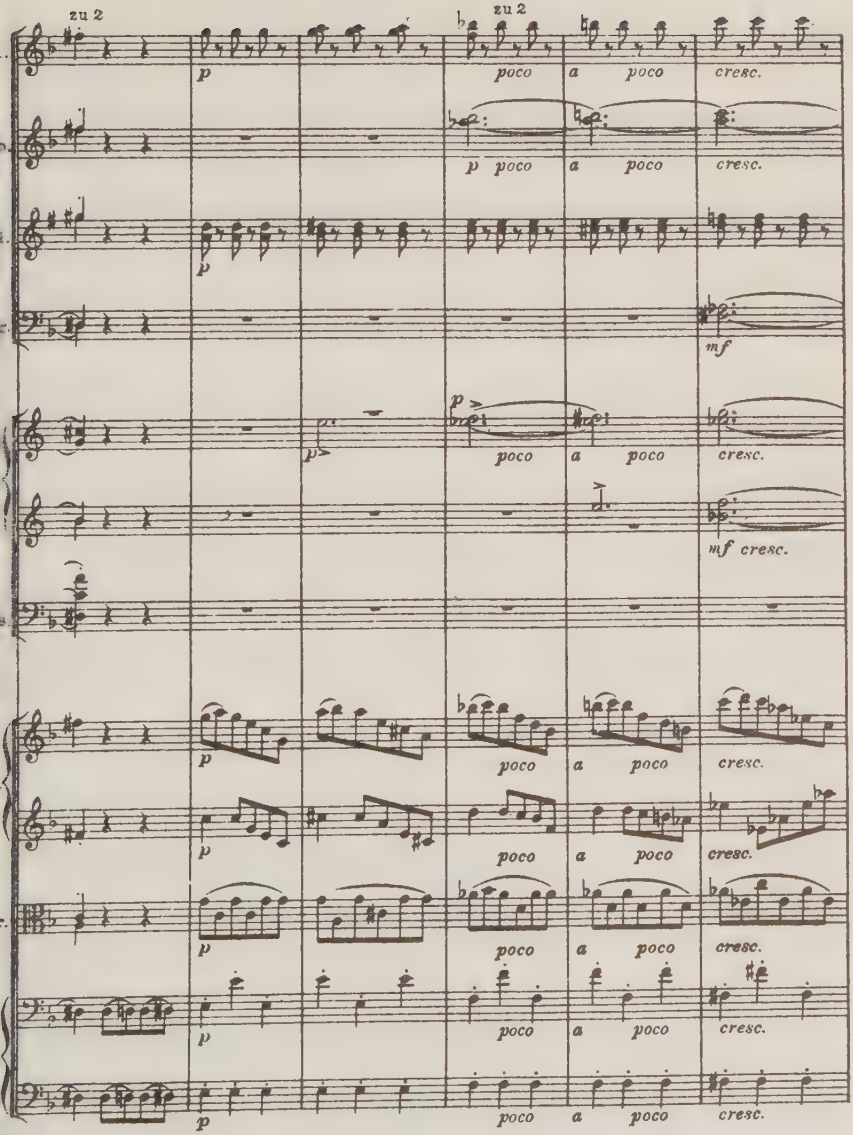
III Scherzo

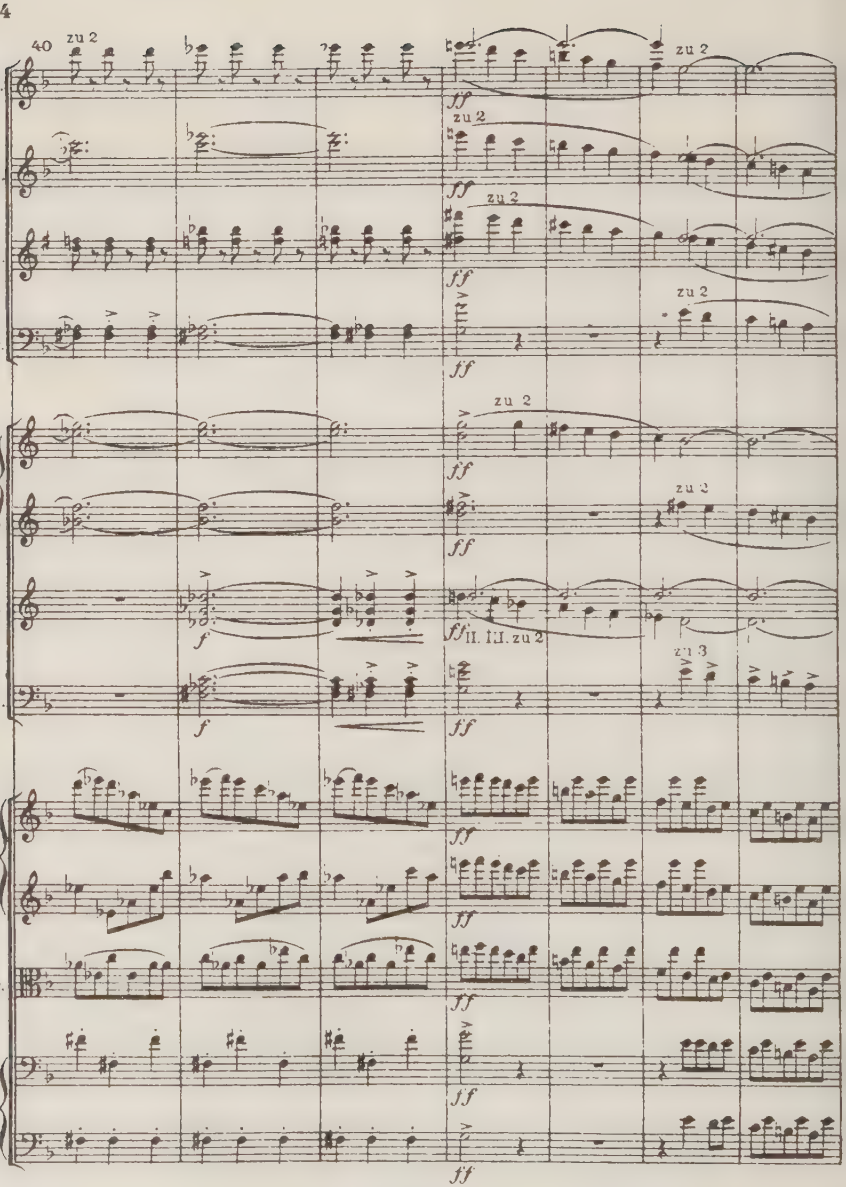

Ziemlich schnell
2 Flöten
2 Hoboen
2 Klarinetten in B
2 Fagotte
I II in F
4 Hörner
III IV in tief B
3 Trompeten in D
3 Posaunen
Pauken in A-D
I
Violine
II
Bratsche
Violoncell
Kontrabass
pp
pizz.
pp
pizz.
pp

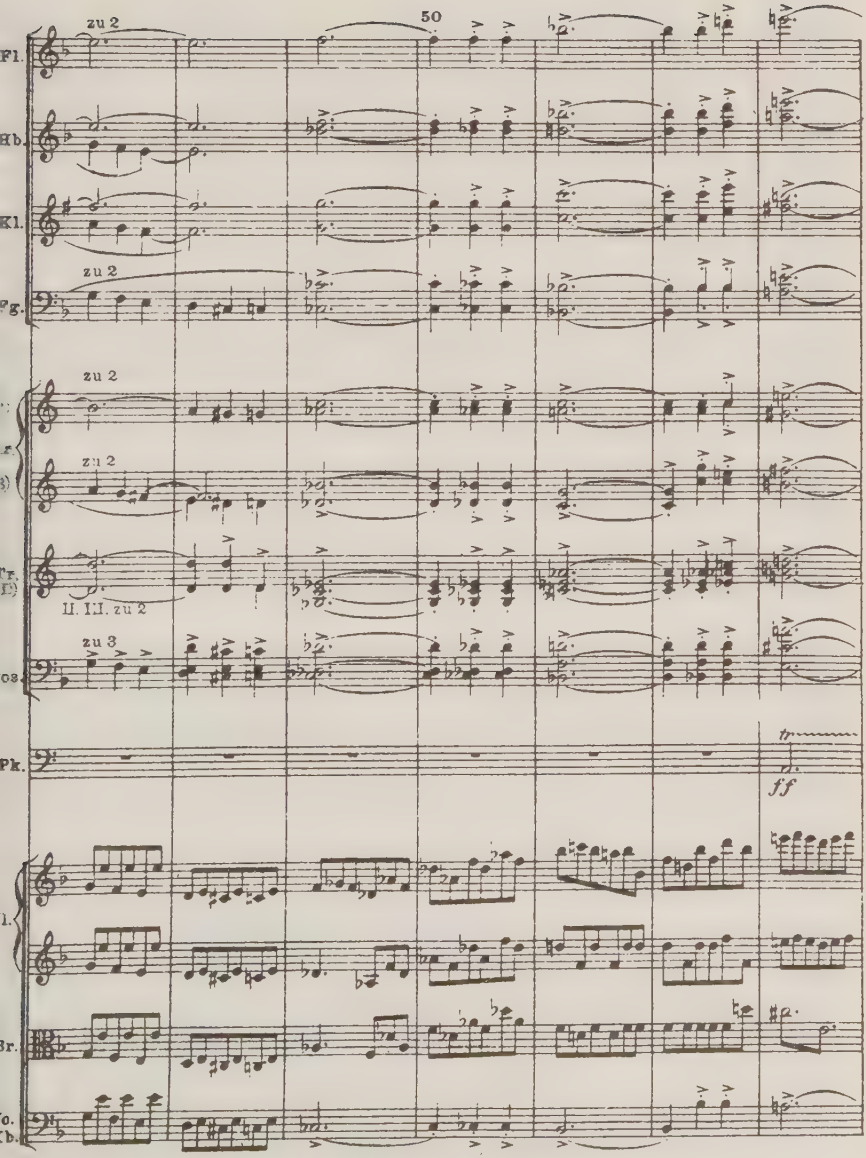

zu 2
10
Fl.
Kl.
Vl.
Br.
Vc.
Kb.
pizz.
pp
poco
a poco
cresc.
zu 2
mf
cresc.
Hb.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
II. III. zu 2
p cresc.
mf cresc.
ff
f
Bog.

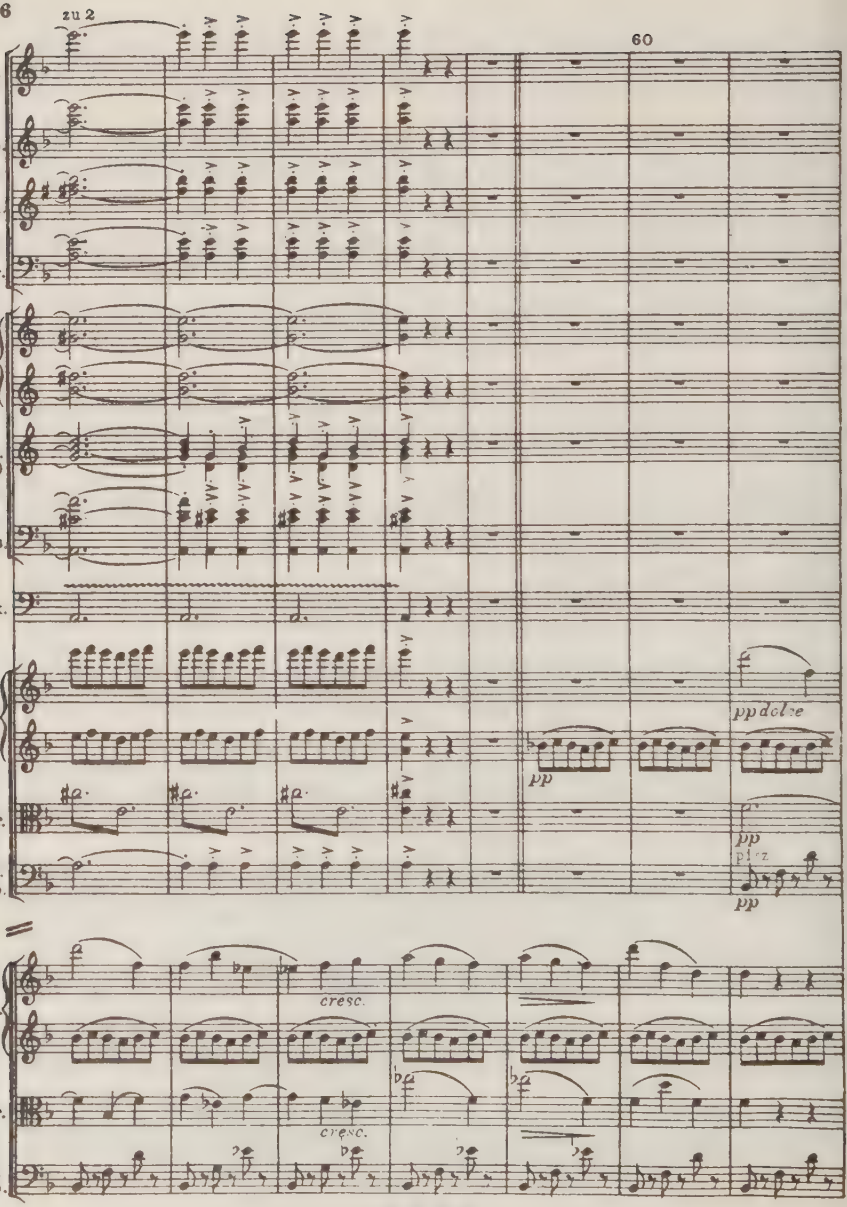

zu 2
20
Fl.
Hb.
zu 2
Kl.
zu 2
Fg.
sf sf
(F)
Hr
(B)
zu 2
I. II. zu 2
Tr.
(D)
sf sf
Pos.
sf sf
Pk.
ff
Vl.
Br.
Vc.
Kb.
sf sf

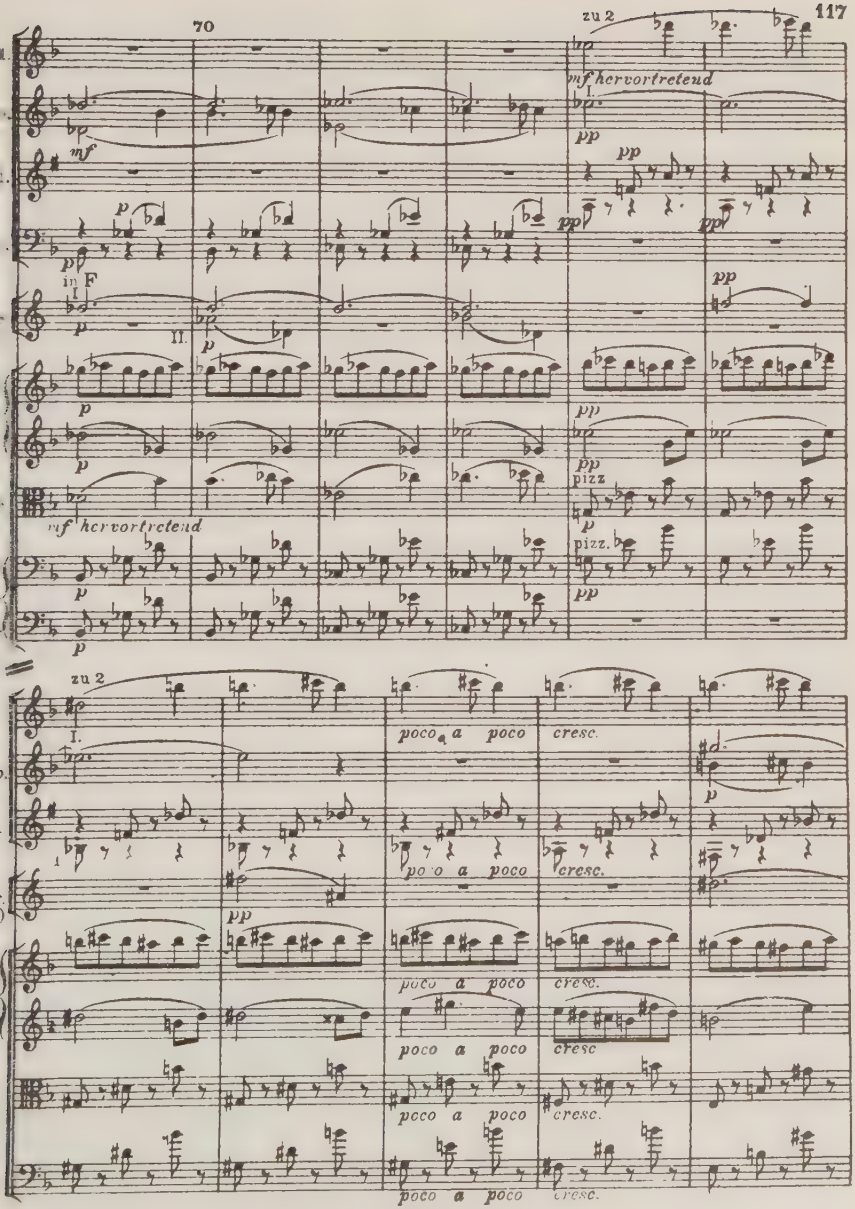

30
Fl.
zu 2
ff sempre
Hb.
zu 2
ff
Kl.
zu 2
ff
Fg.
ff
sf sf
sf sf
sf sf
(F)
Hr.
(B)
ff
zu 2
ff
Tr.
(D)
zu 3
Pos.
sf sf
sf sf
sf sf
Pk.
trem.
ff
trem.
trem.
Vl.
ff
ff
Br.
ff
Vo.
Kb.
ff
sf sf
sf sf
sf sf

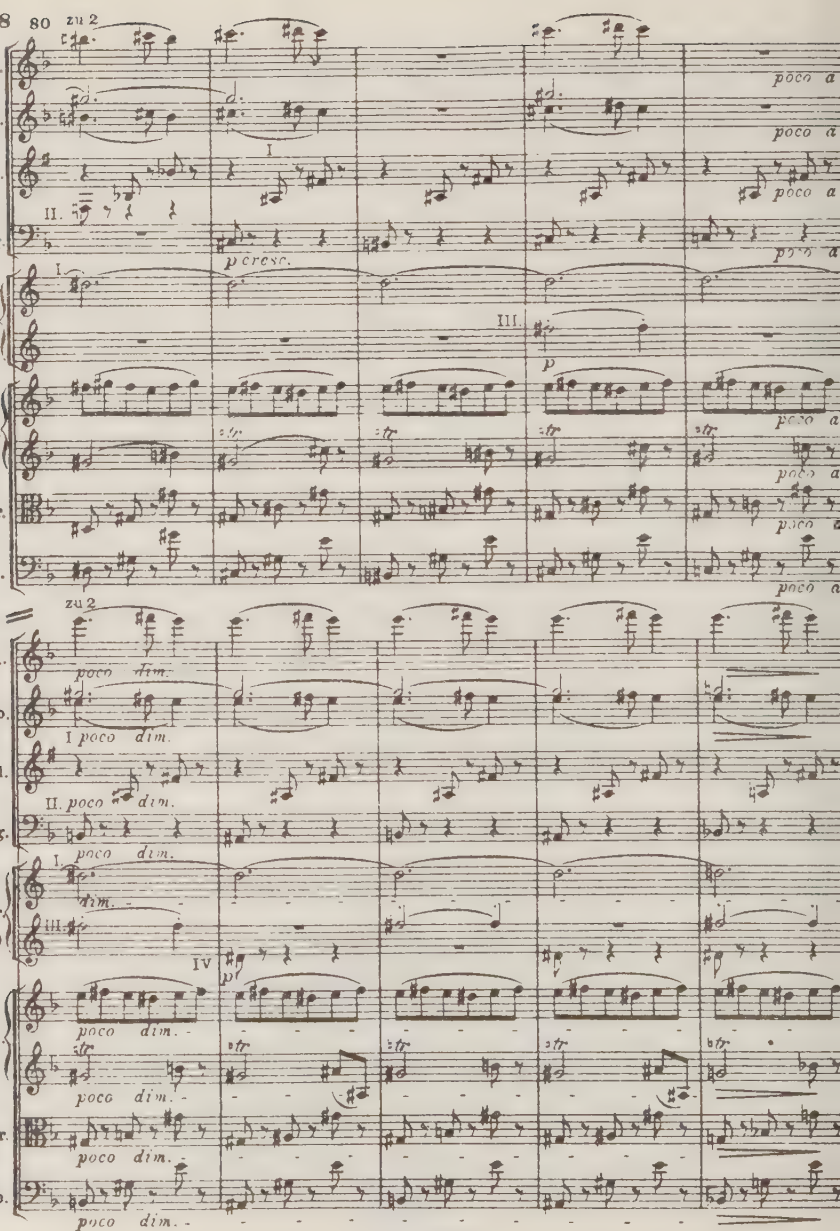

zu 2
zu 2
p
poco a poco cresc.
p poco a poco cresc.
p
mf
p
poco a poco cresc.
mf cresc.
p
poco a poco cresc.
p
poco a poco cresc.
p
poco a poco cresc.
p
poco a poco cresc.
p
poco a poco cresc.

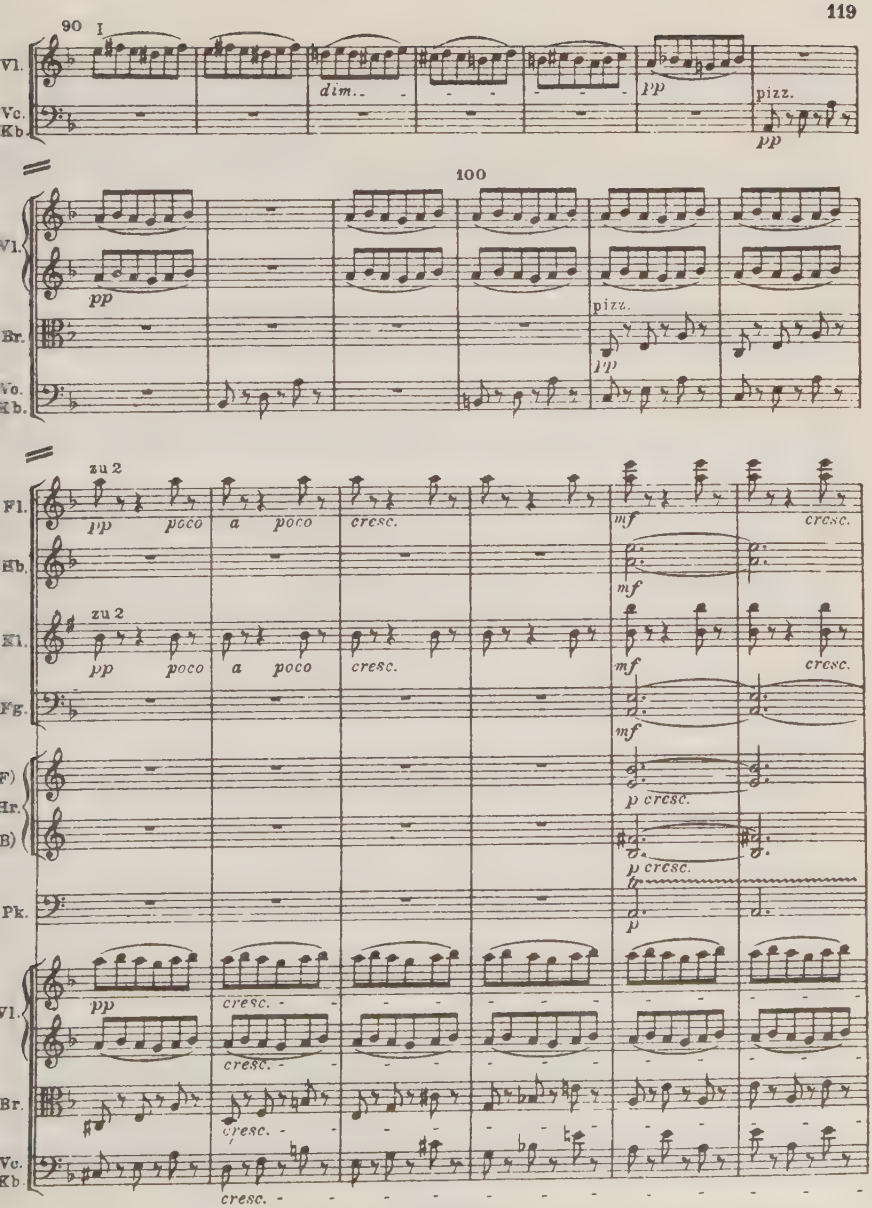

40
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vo.
Kb.
ff
f
II. III. zu 2
zu 3

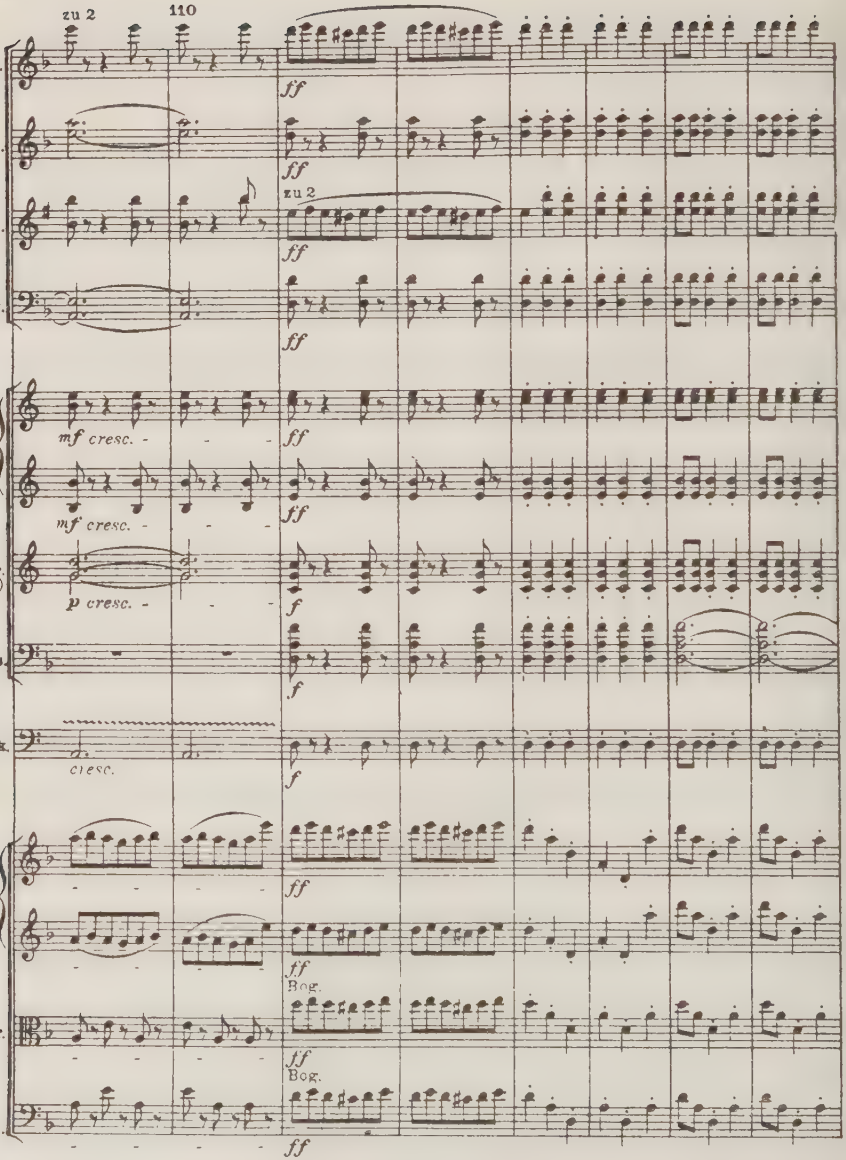

50
zu 2
Fl.
Hb.
Kl.
zu 2
Fg.
zu 2
zu 2
II. III. zu 2
zu 3
Pk.
ff
Br.

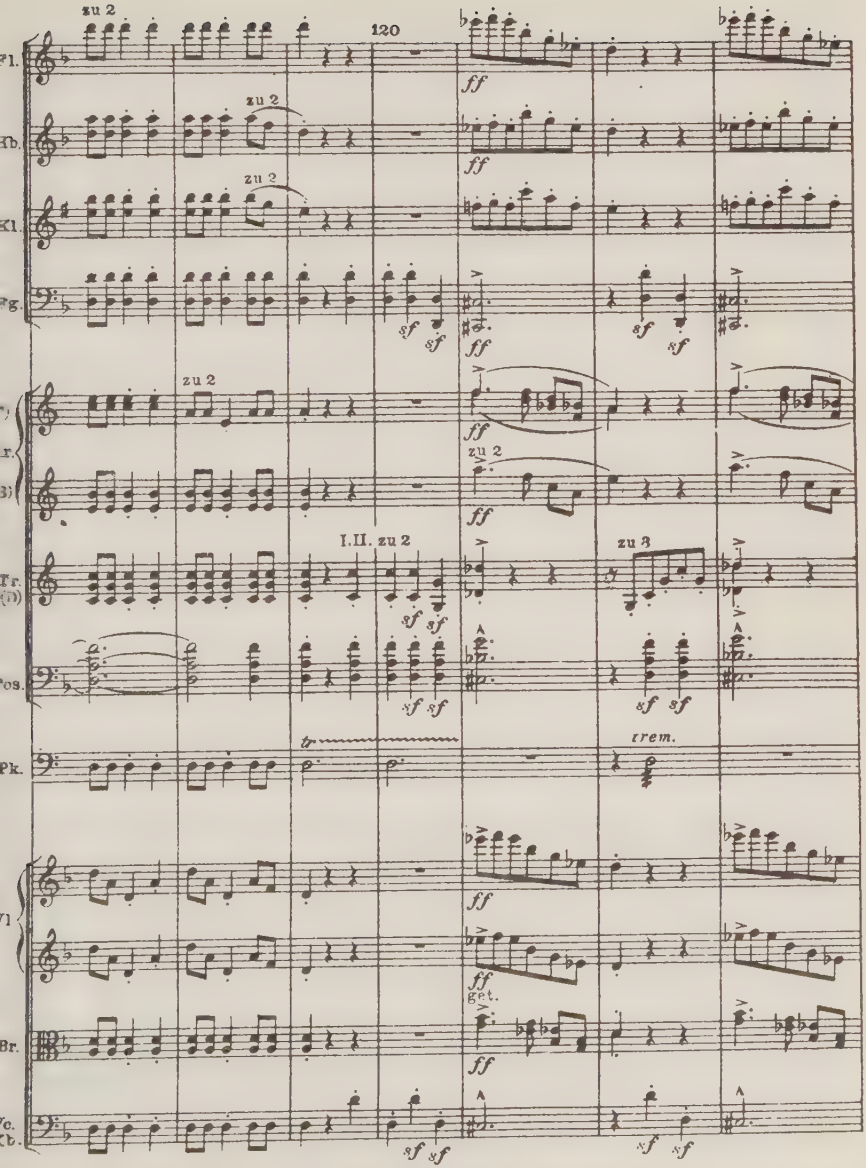

zu 2
60
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
pp dolce
pp
pizz
pp
cresc.
cresc.

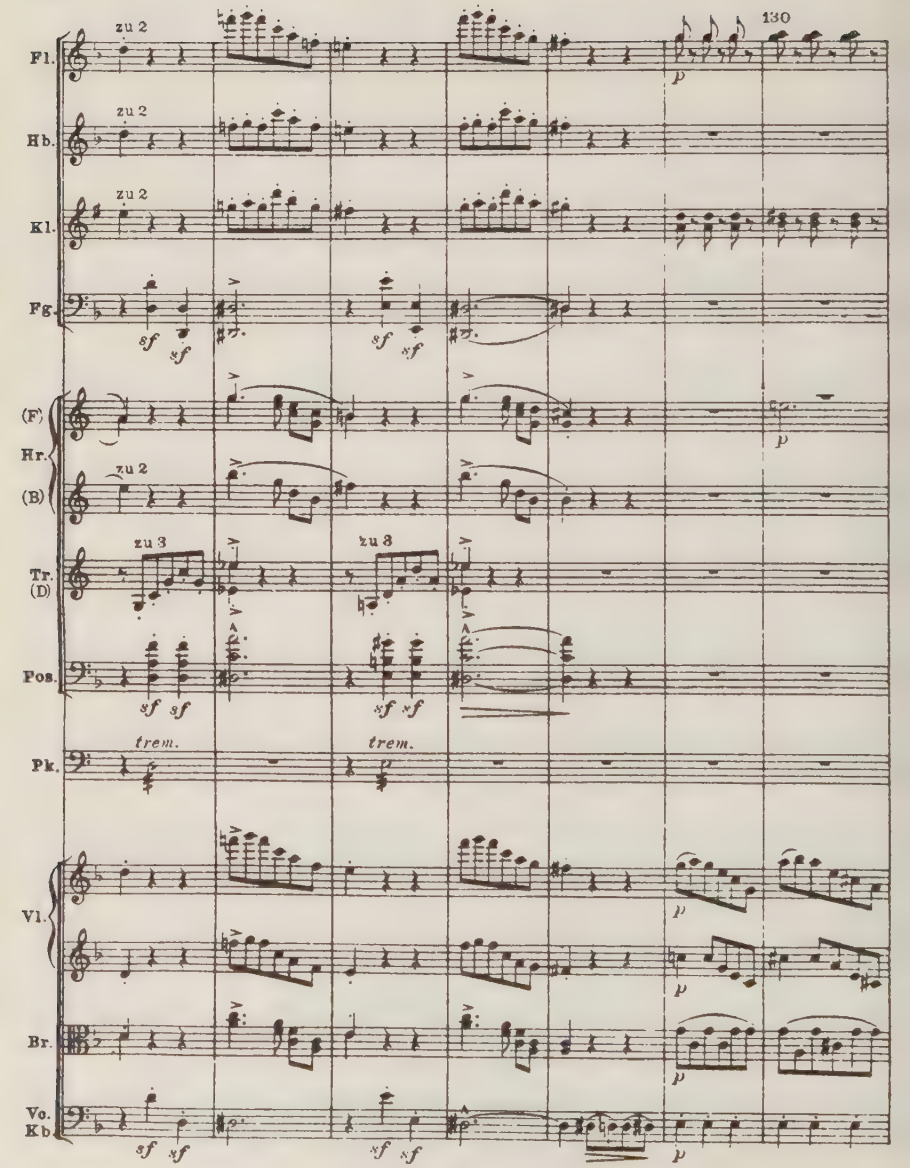

70
zu 2
mf hervortretend
I.
pp
mf
p
in F
II.
pizz
pizz.
poco a poco
cresc.

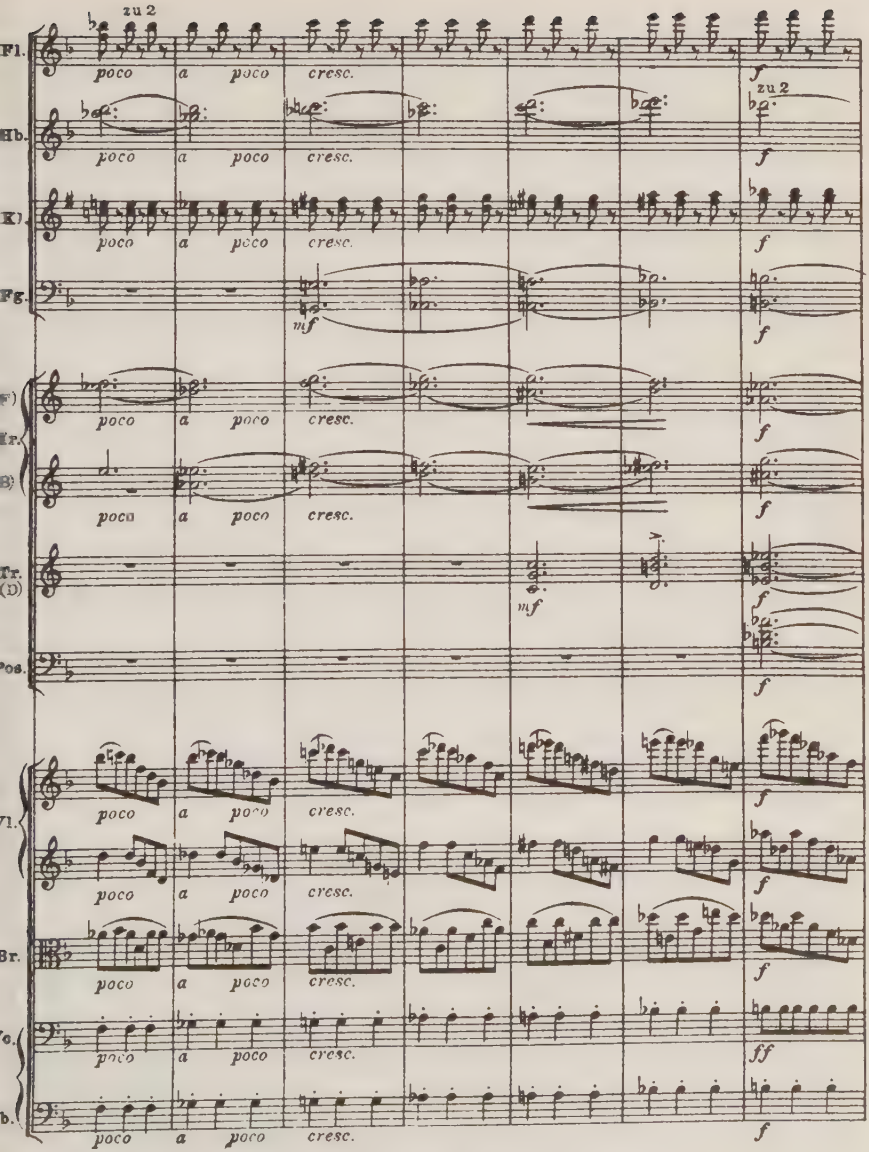

80 zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Vl.
Br.
Vo.
I
II.
III.
IV
p cresc.
p
:tr
poco a
zu 2
poco dim.
I poco dim.
II. poco dim.
dim.

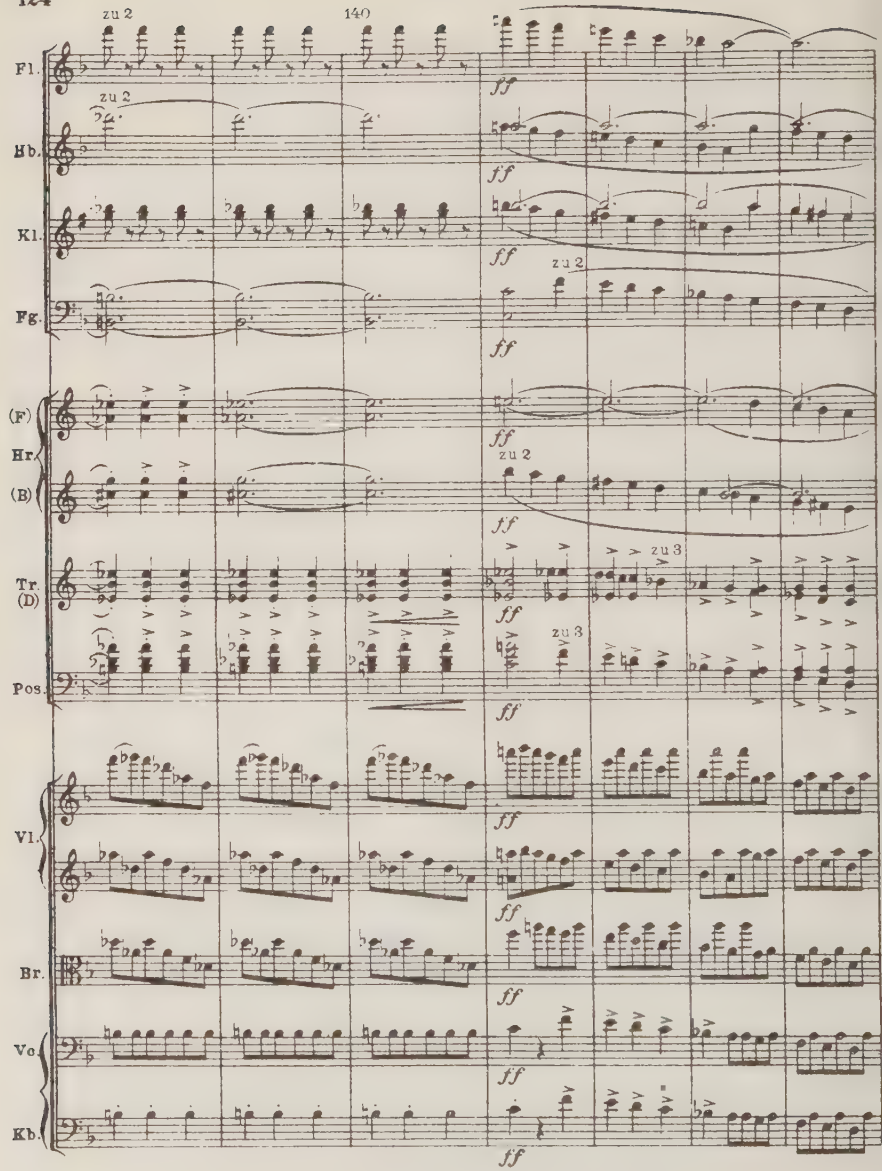

90
I
Vl.
Vc.
Kb.
dim..
pp
pizz.
pp
100
Vl.
pp
Br.
pizz.
pp
Vc.
Kb.
zu 2
Fl.
pp poco a poco cresc.
mf cresc.
Hb.
mf
zu 2
El.
pp poco a poco cresc.
mf cresc.
Fg.
mf
F)
Hr.
B)
p cresc.
p cresc.
Pk.
p
Vl.
pp
cresc.
cresc.
Br.
cresc.
Vc.
Kb.
cresc.

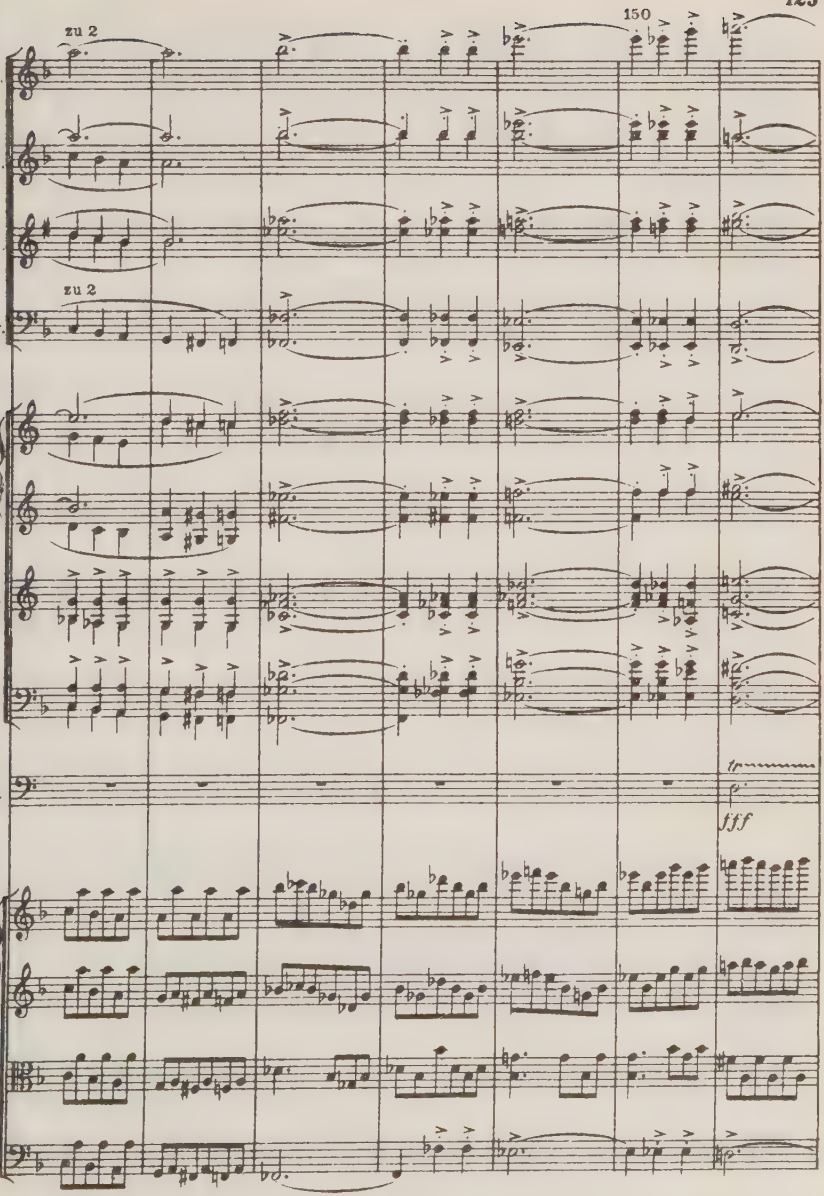

zu 2
110
Fl.
Hb.
Kl.
zu 2
Fg.
(F)
Hr.
(B)
mf cresc.
mf cresc.
Tr.
(D)
p cresc.
Pos.
Pk.
cresc.
Vl.
Bog.
Br.
Bog.
Vc.
Kb.
ff
f

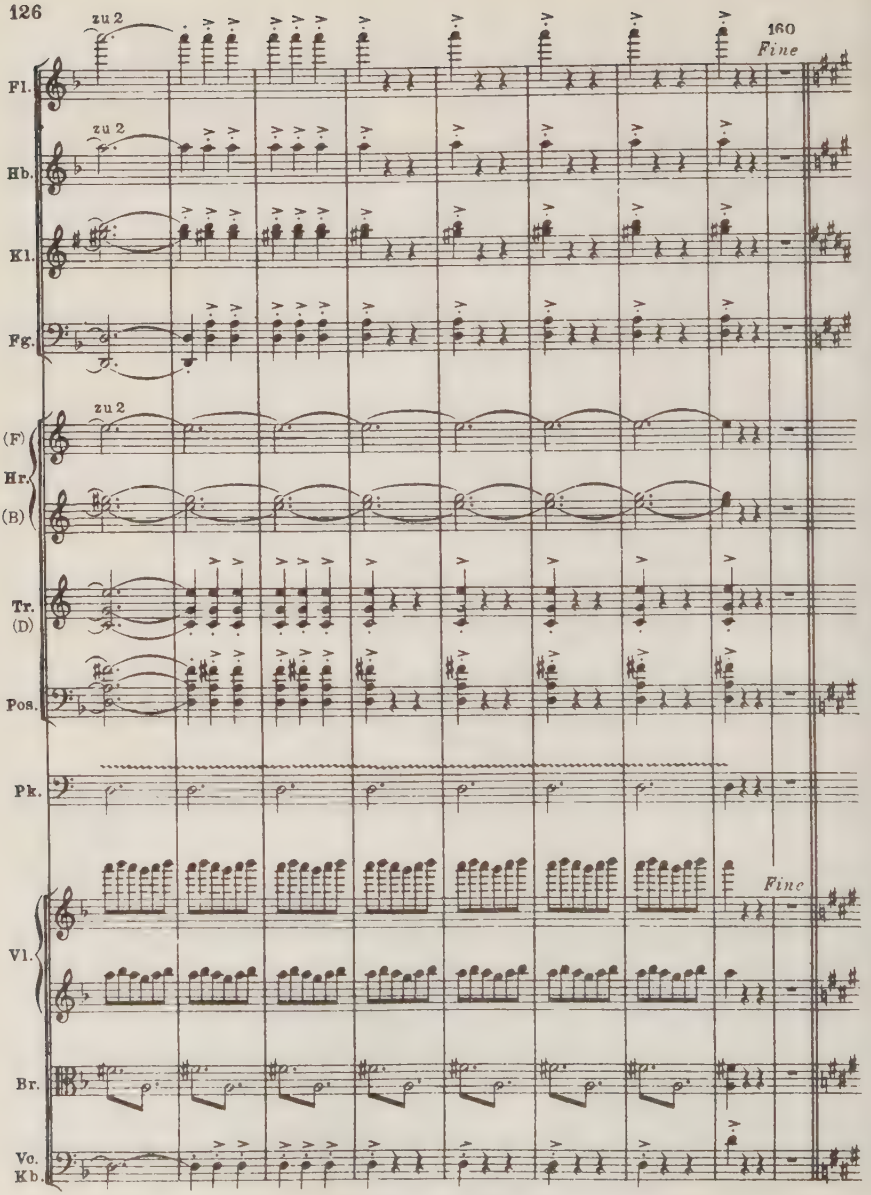

zu 2
120
ff
zu 2
ff
zu 2
sf sf
sf sf
zu 2
ff
zu 2
ff
I. II. zu 2
sf sf
sf sf
zu 3
sf sf
tr
trem.
ff
ff
get.
ff
sf sf
nf nf

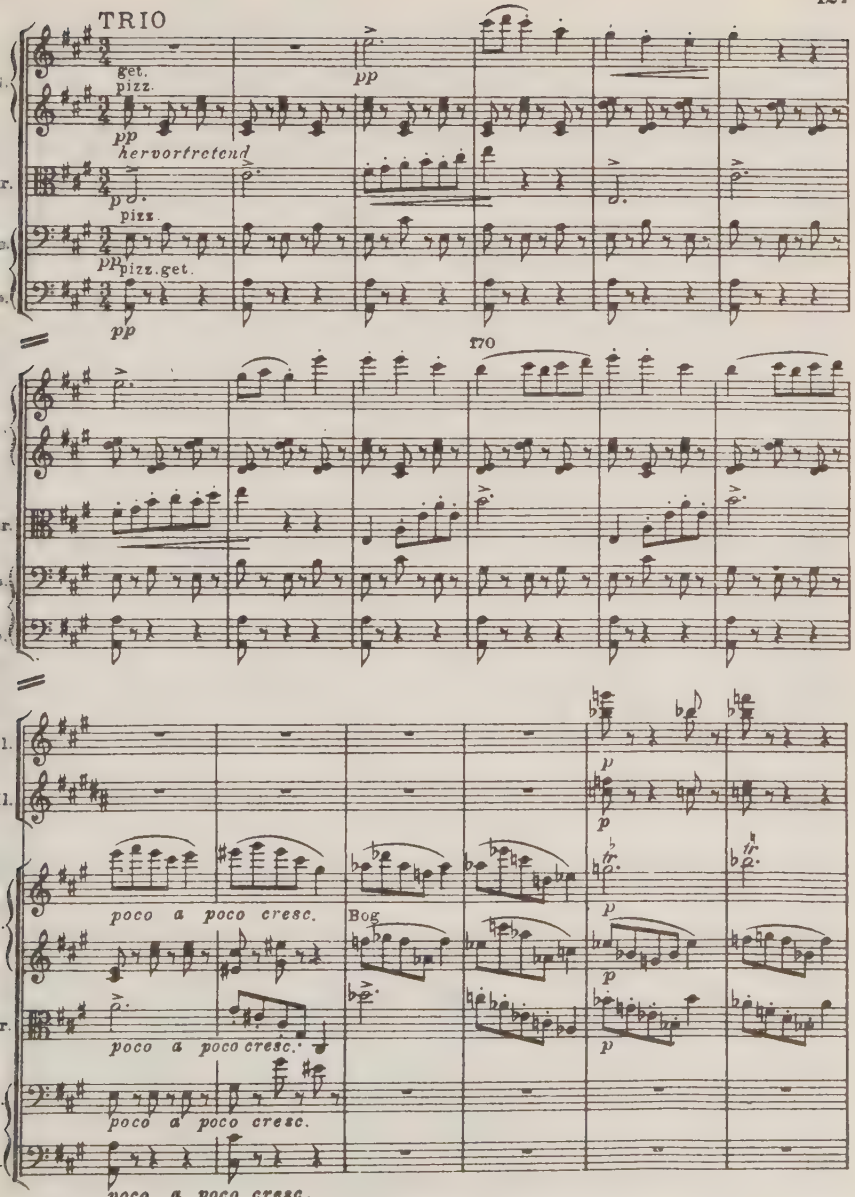

130
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb
zu 2
zu 3
sf
p
trem.

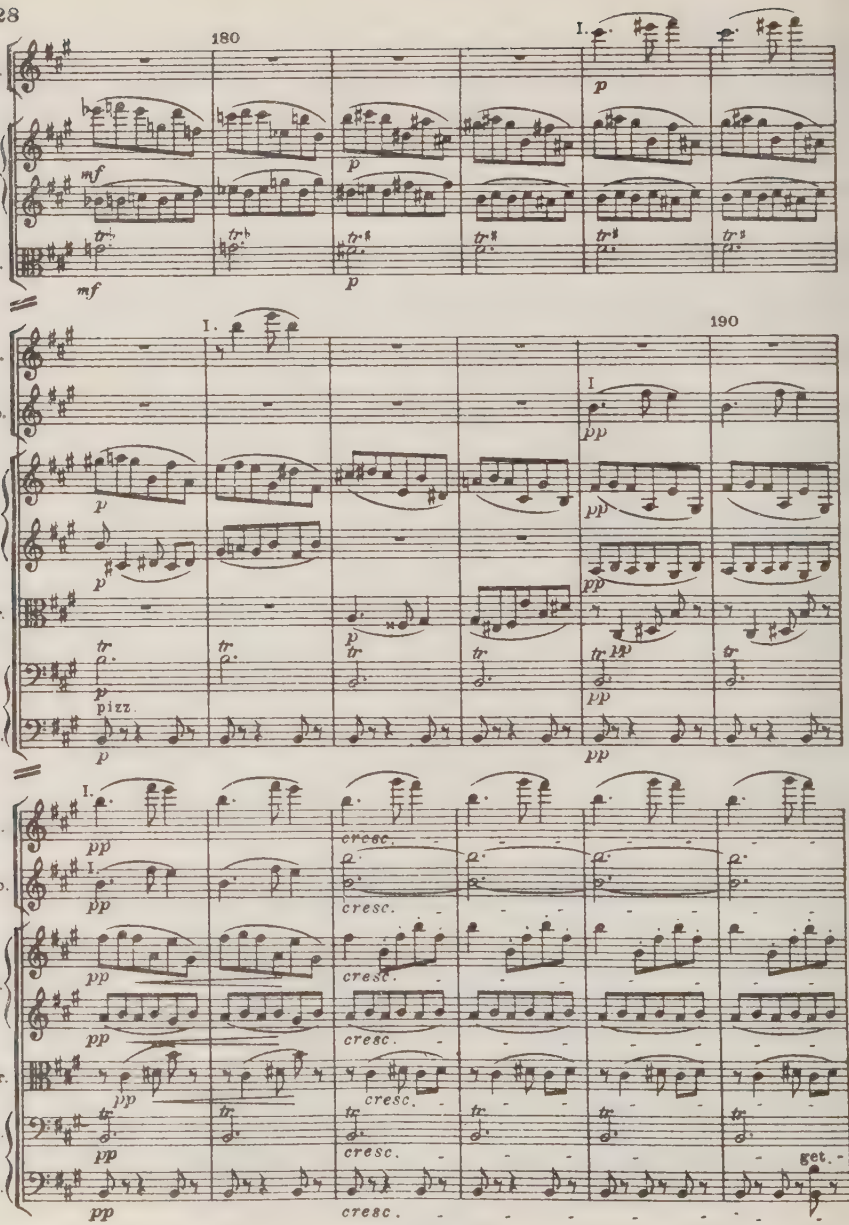

zu 2
Fl.
Hb.
Kl.
Fg.
Tr.
Pos.
poco a poco cresc.
mf
f
ff
zu 2

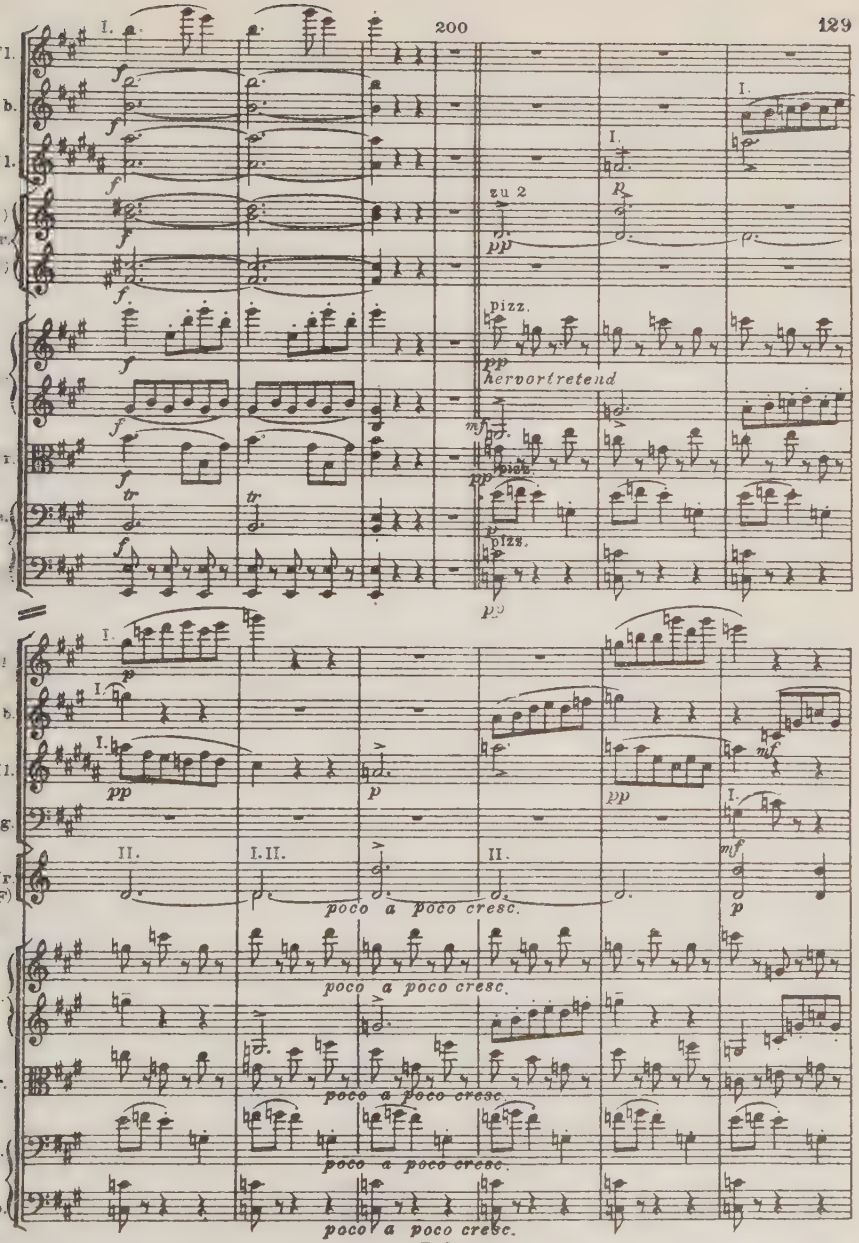

zu 2
140
Fl.
Hb.
Kl.
Fg.
(F)
Hr
(B)
Tr.
(D)
Pos.
Vl.
Br.
Vc.
Kb.
ff
zu 2
zu 3

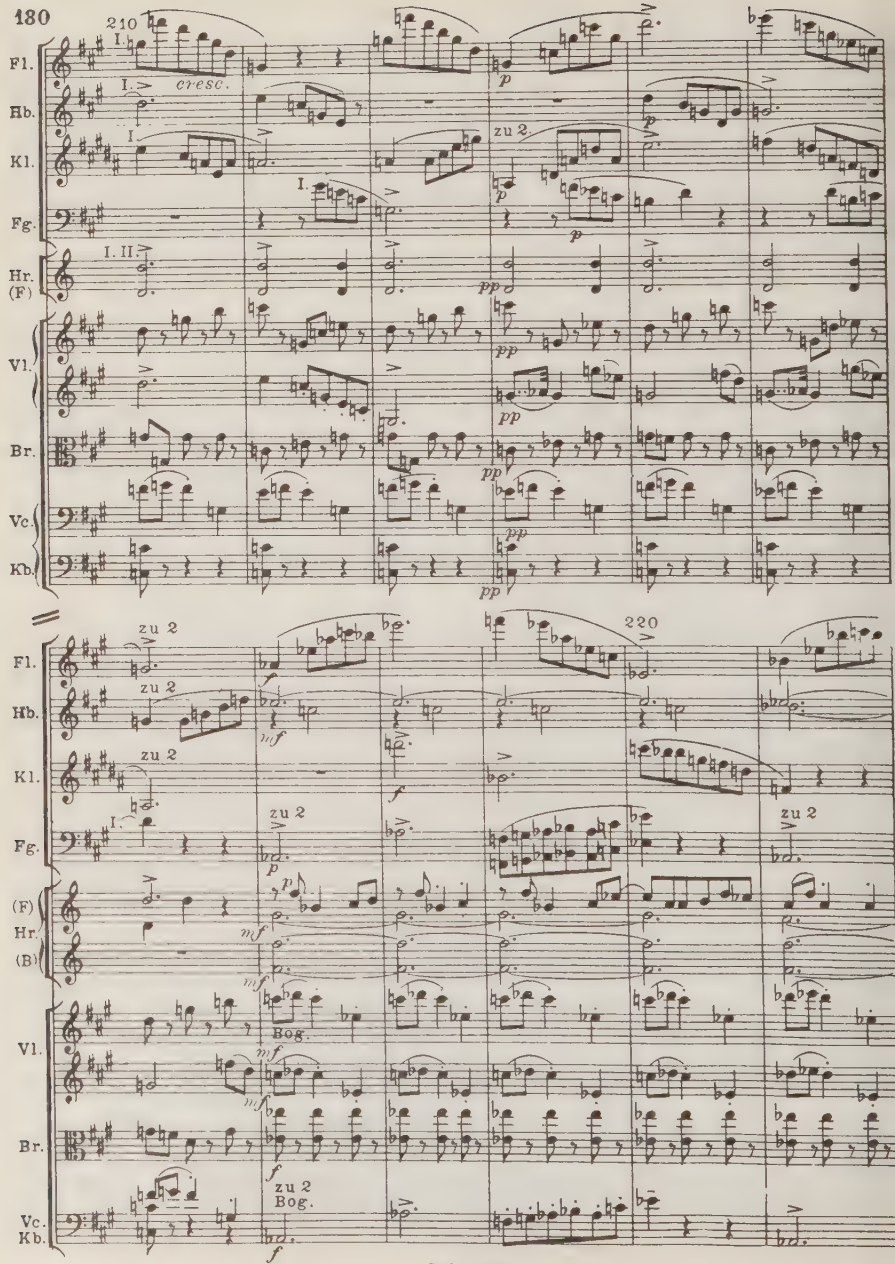

150
zu 2
Fl.
Hb.
Kl.
zu 2
Fg.
(F)
Hr.
(B)
Tr.
(D)
Pos
Pk.
tr
fff
Vl.
Br.
Vo.
Kb.

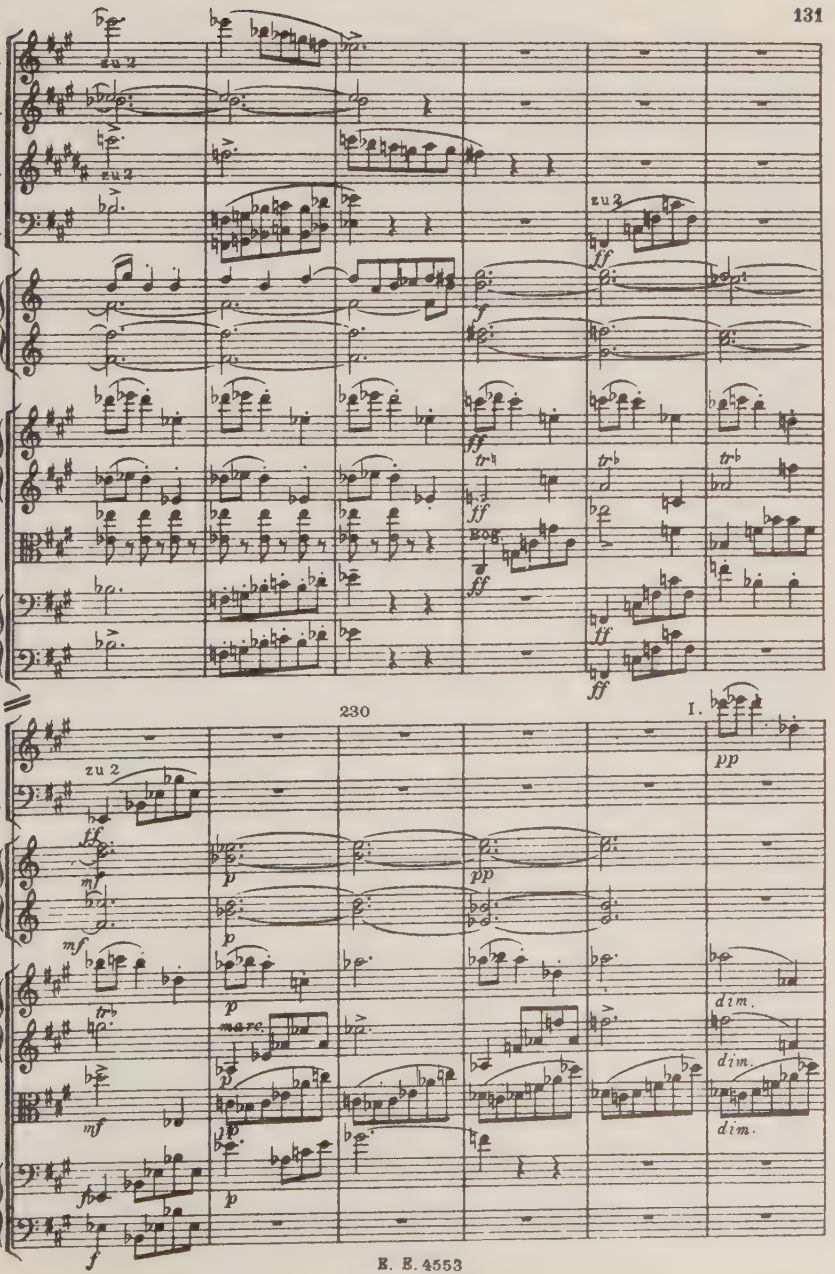

zu 2
160
Fine
Fl.
zu 2
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
(B)
Tr.
(D)
Pos.
Pk.
Fine
Vl.
Br.
Vc.
Kb.

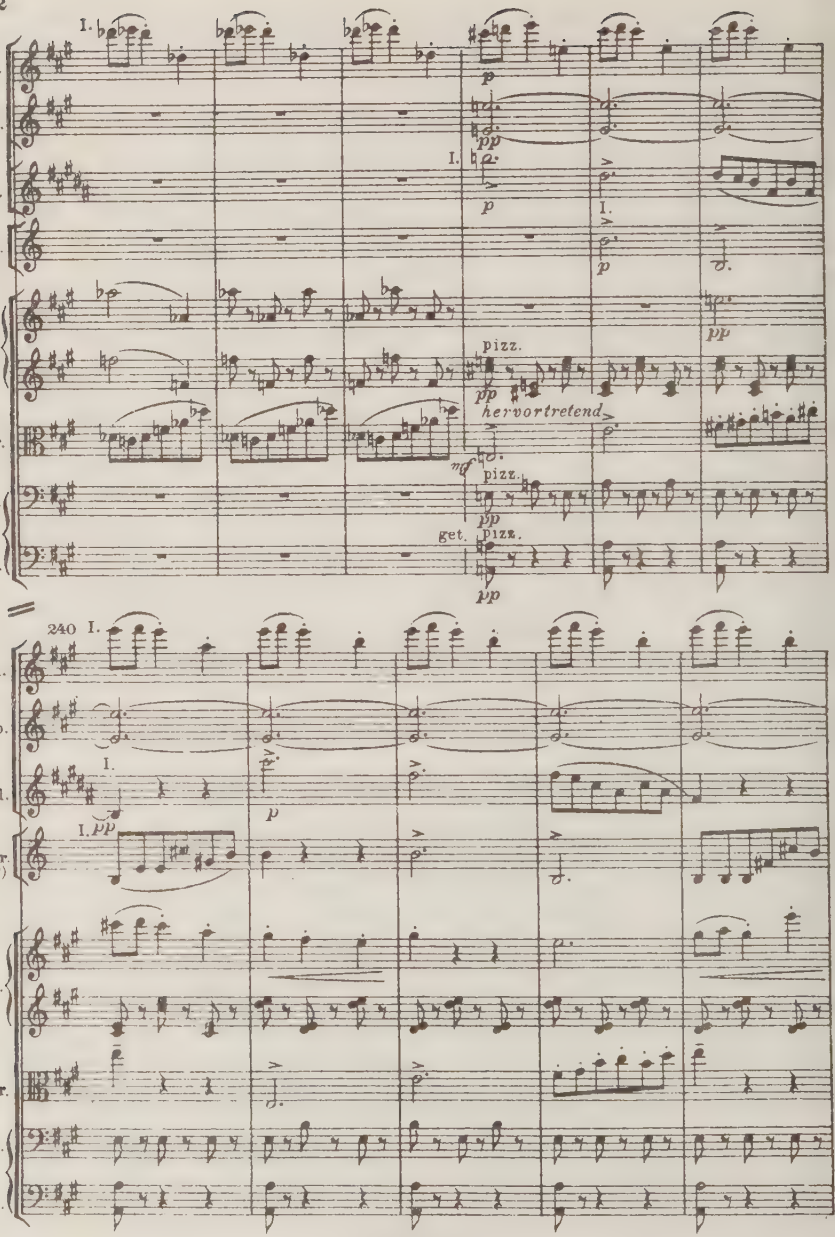

TRIO
get.
pizz.
pp
hervortretend
pizz.
pizz. get.
170
poco a poco cresc.
Bog.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

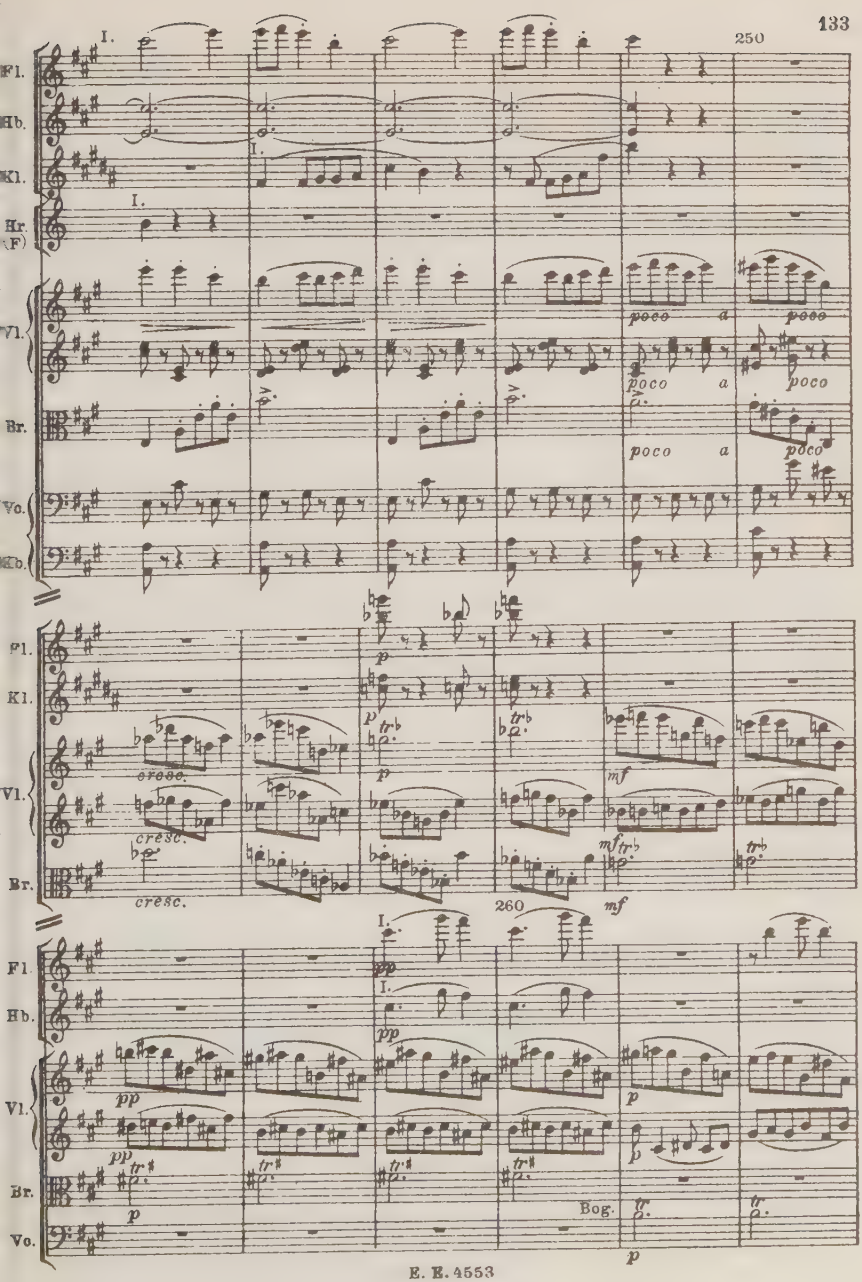

180
I.
Fl.
Vl.
Br.
mf
p
tr
190
Hb.
Vo
Kb.
pizz.
pp
cresc.
get.

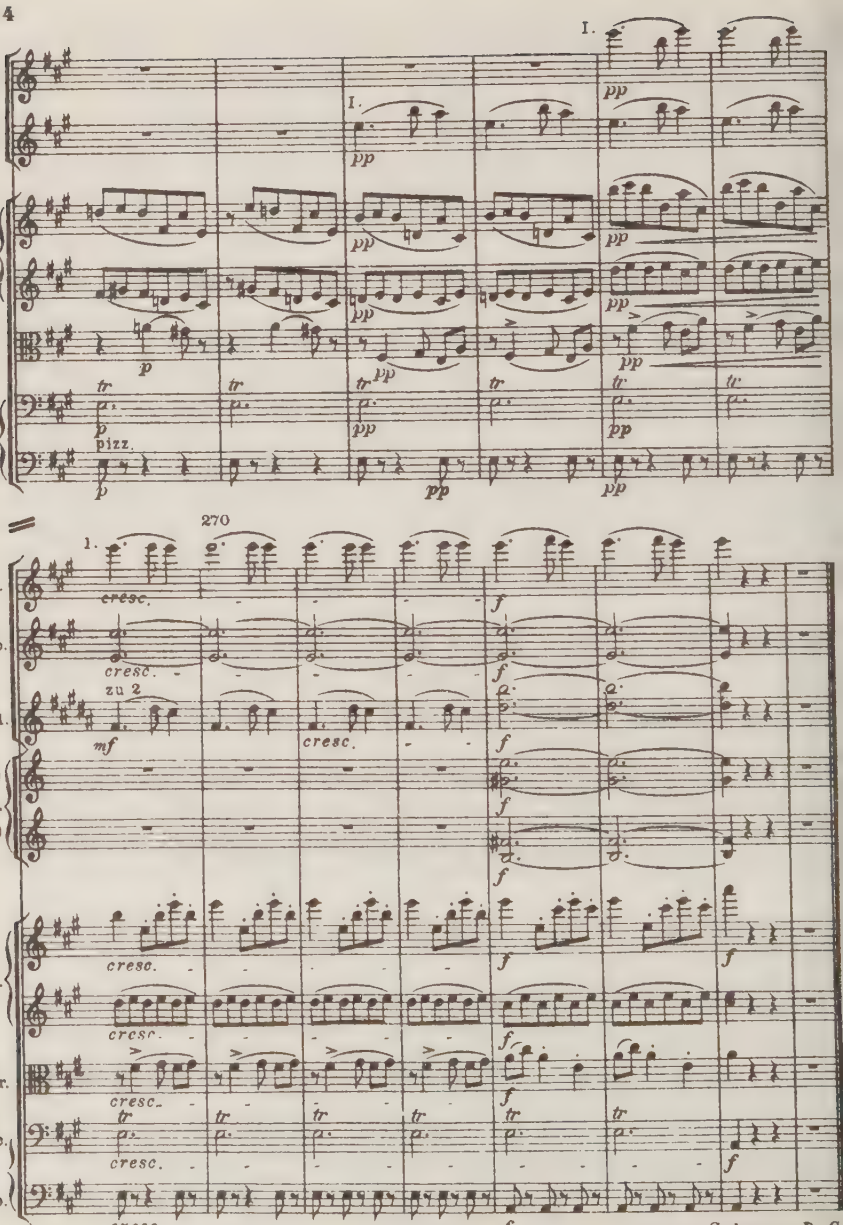

I.
zu 2
pizz.
hervortretend
pizz.
II.
I. II.
poco a poco cresc.


210
Fl.
Hb.
Kl.
Fg.
Hr. (F)
Vl.
Br.
Vc.
Kb.
I.
cresc.
zu 2.
I. II.
p
pp
zu 2
220
(F)
Hr.
(B)
mf
f
Bog.

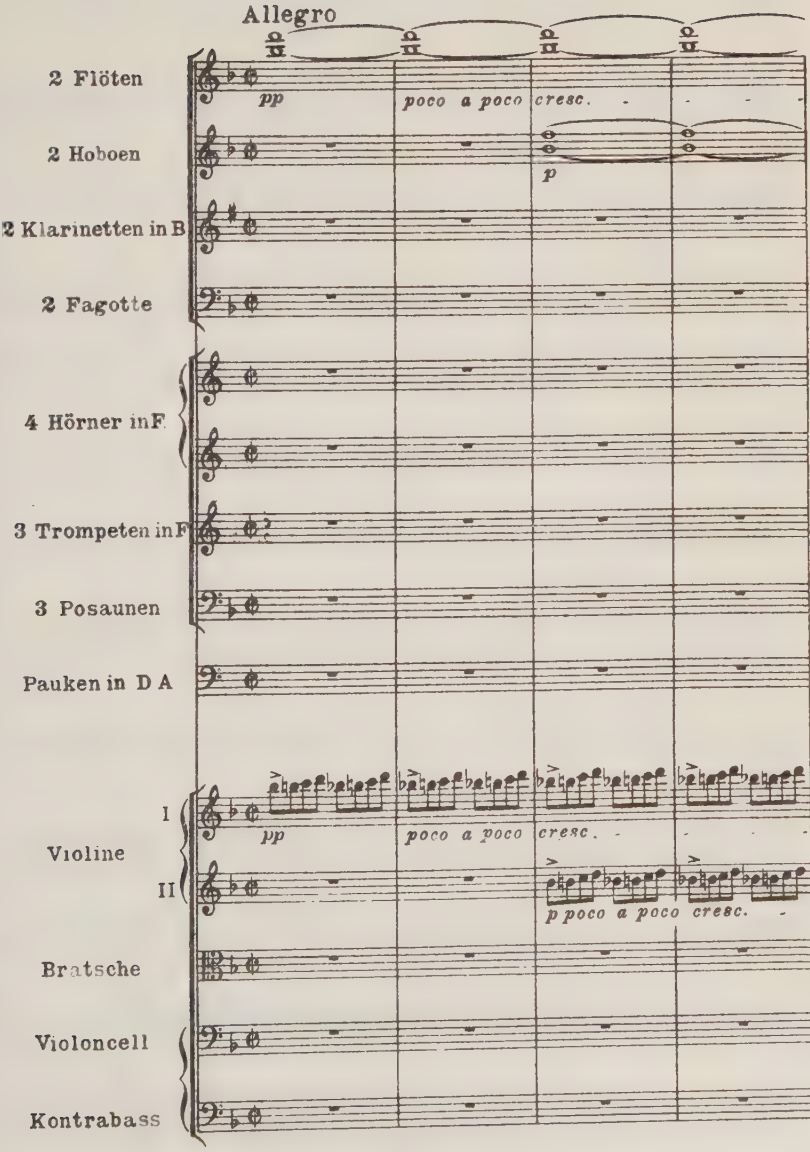

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Vl.
Br.
Vc.
Kb.
zu 2
ff
f
tr♮
tr♭
Bog.
230
I.
pp
mf
p
marc.
dim.

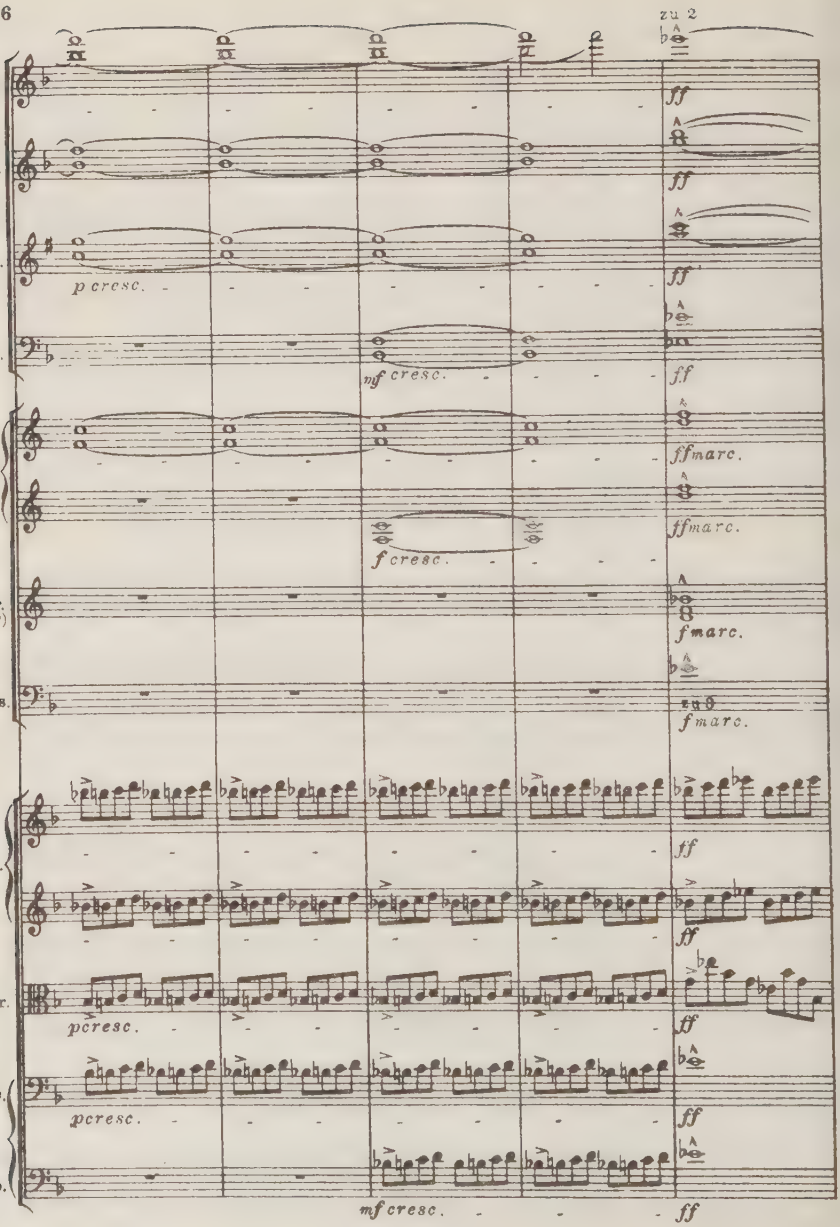

I.
Fl.
Hb.
Kl.
Hr. (F)
Vl.
Br.
Vo.
Kb.
p
pp
pizz.
hervortretend
mf
get. pizz.
240 I.
I. pp

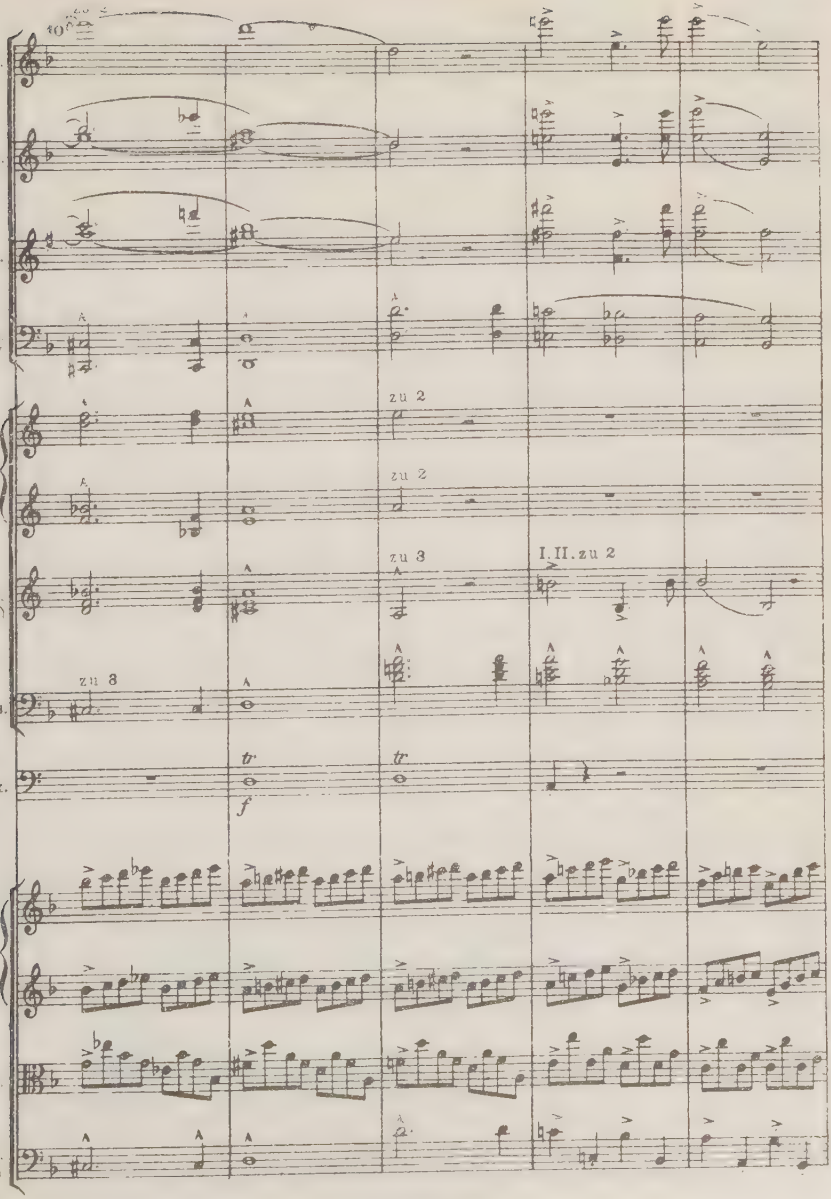

250
I.
Fl.
Hb.
Kl.
Hr. (F)
Vl.
Br.
Vc.
Kb.
poco a
poco
cresc.
p
mf
260
pp
tr
Bog.

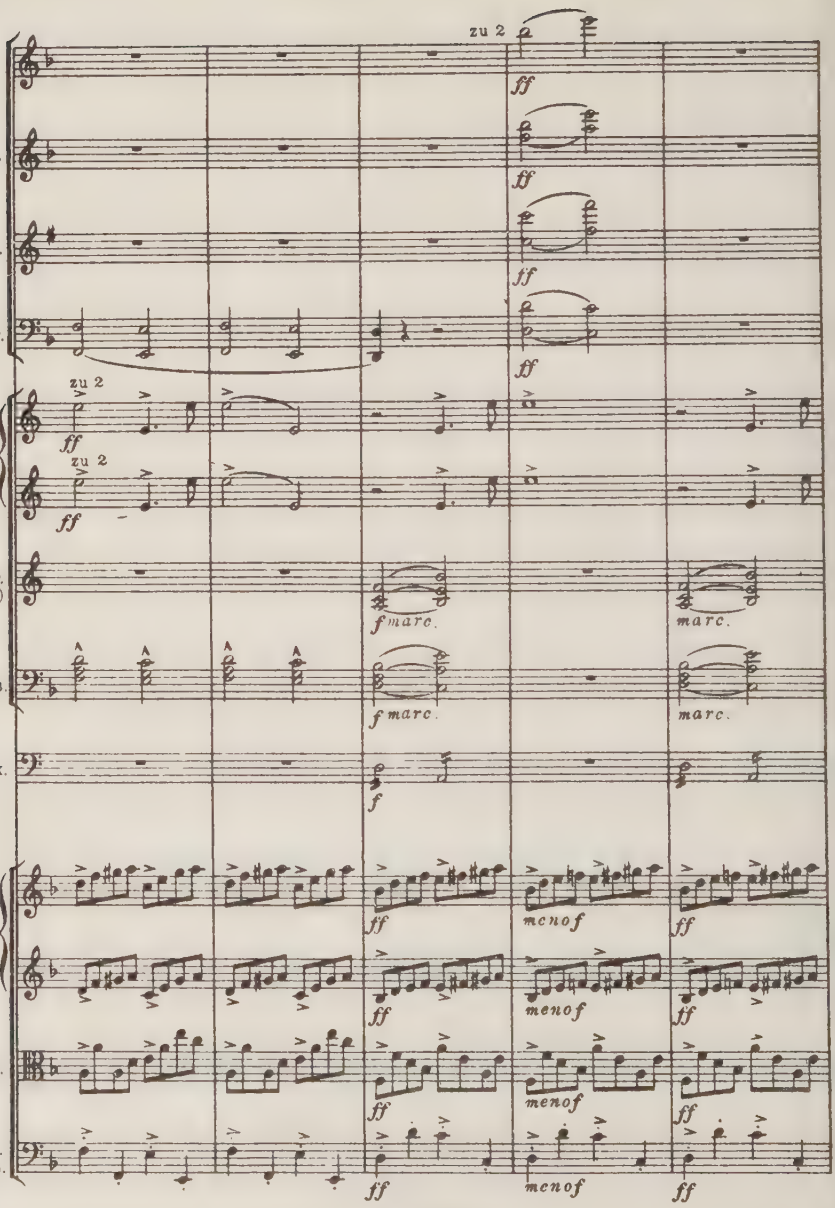

I.
Fl.
Hb.
Vl.
Br.
Vo.
Kb.
pizz.
270
1.
cresc.
zu 2
mf
(F)
Hr.
(B)
Kl.
Scherzo D.C

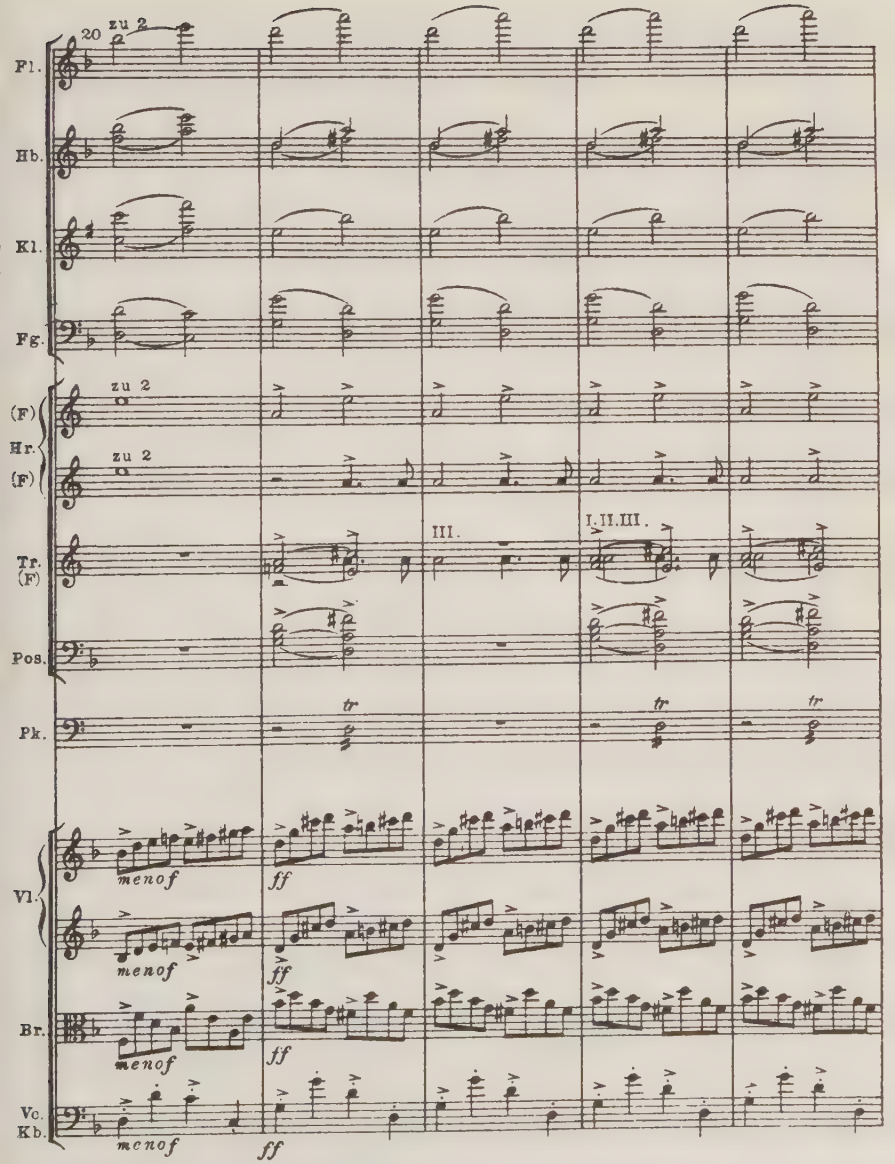
IV Finale

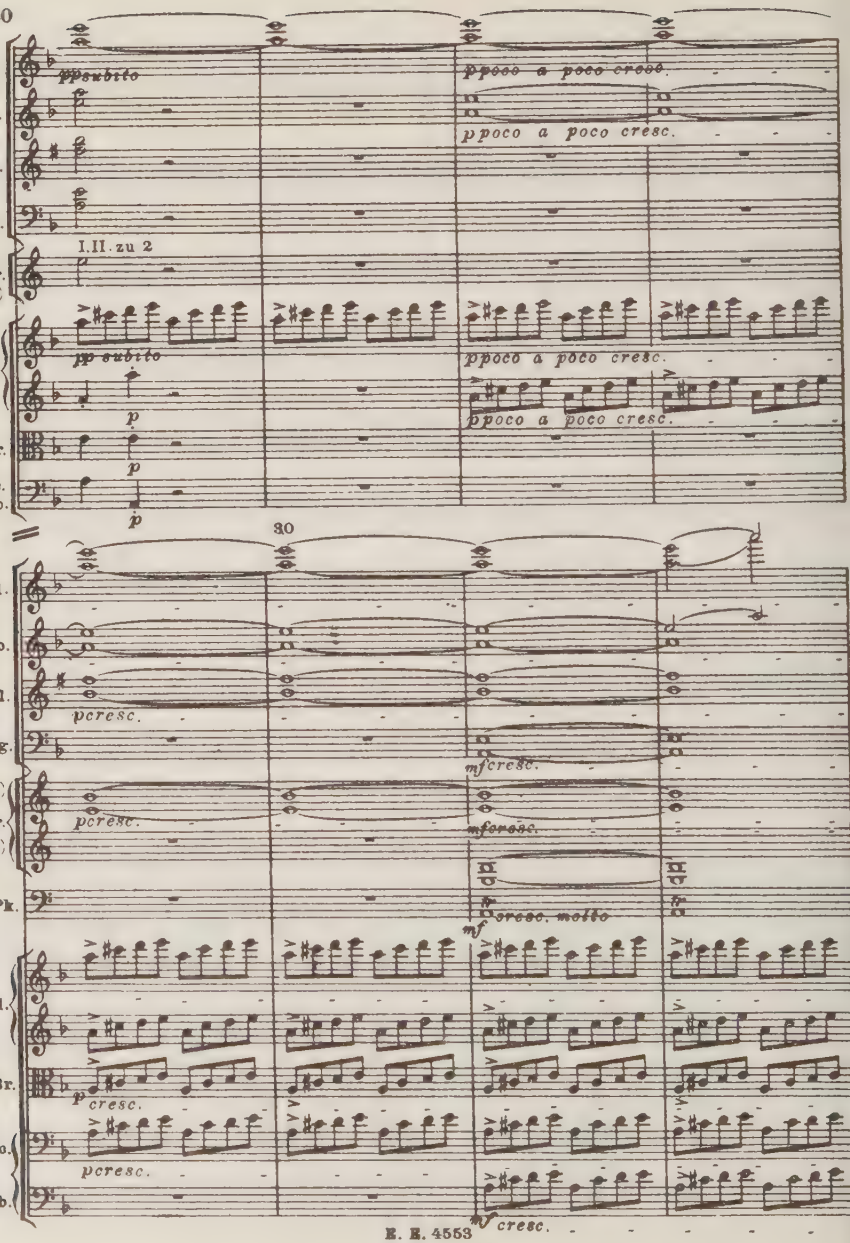

Allegro
2 Flöten
pp
poco a poco
cresc.
2 Hoboen
p
2 Klarinetten in B
2 Fagotte
4 Hörner in F
3 Trompeten in F
3 Posaunen
Pauken in D A
I
Violine
II
pp
poco a poco
cresc.
p poco a poco
cresc.
Bratsche
Violoncell
Kontrabass

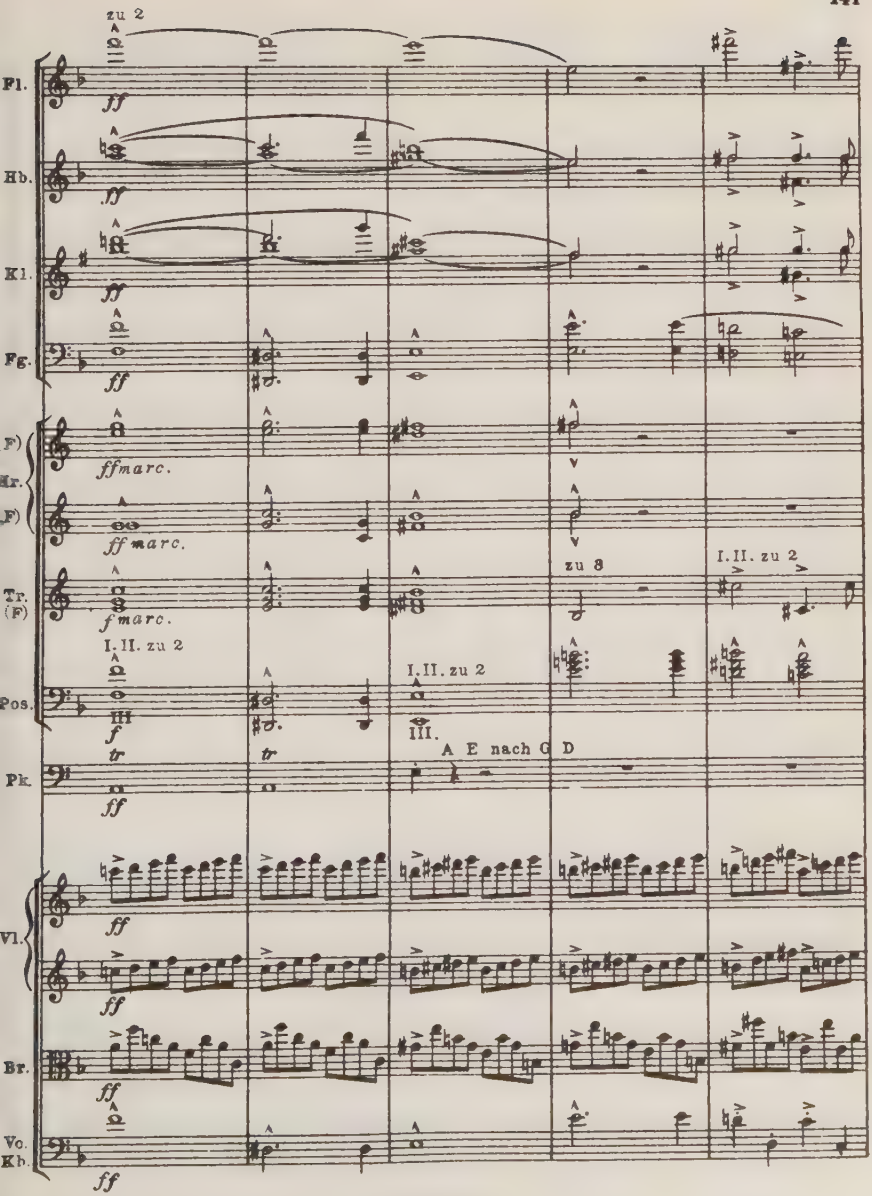

zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
Tr.
(F)
Pos.
Vl.
Br.
Vc.
Kb.
p cresc.
mf cresc.
f cresc.
mf cresc.
ff
ffmarc.
fmarc.
zu 9
fmarc.
pcresc.
mf cresc.

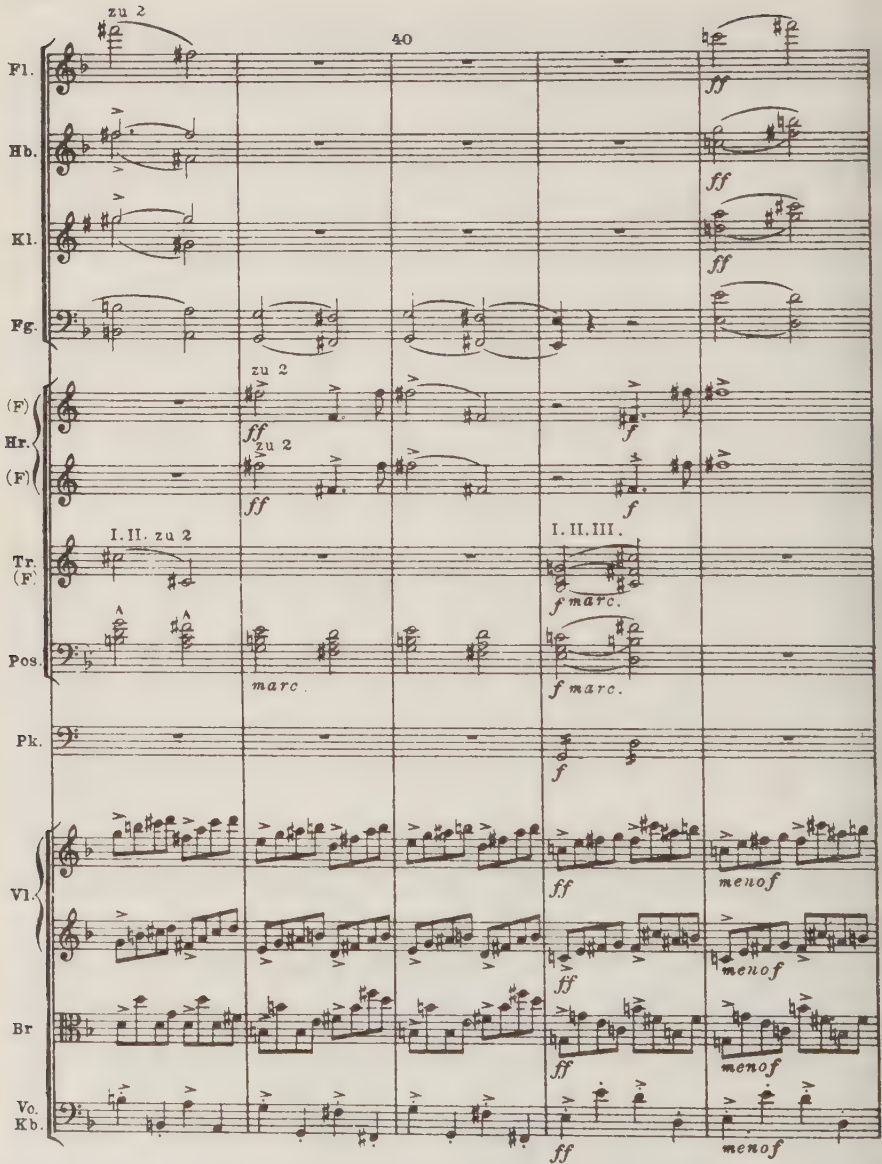

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
Tr.
(F)
Pos.
Pk.
Vl.
Br.
Vc.
Kb
zu 2
zu 2
zu 3
I. II. zu 2
zu 3
f

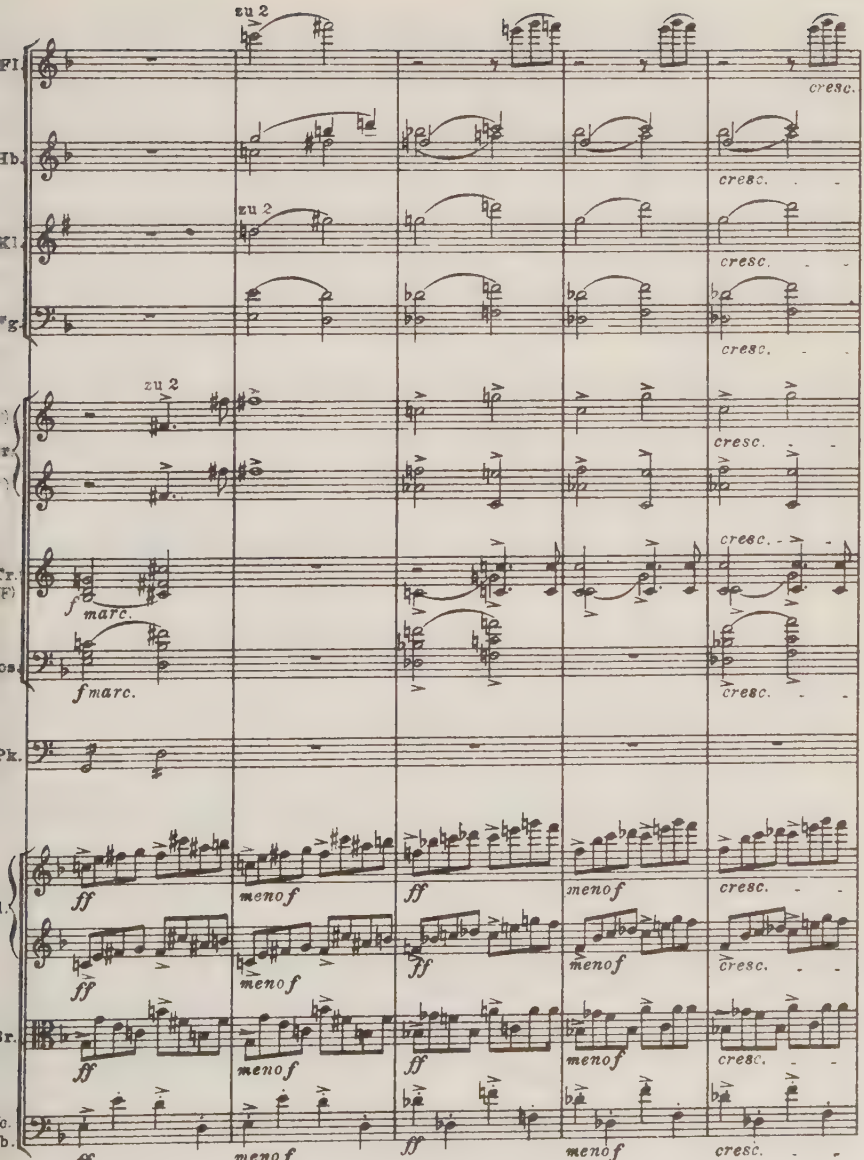

zu 2
Fl.
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
zu 2
(F)
Tr.
(F)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
ff
f marc.
marc.
f
menof

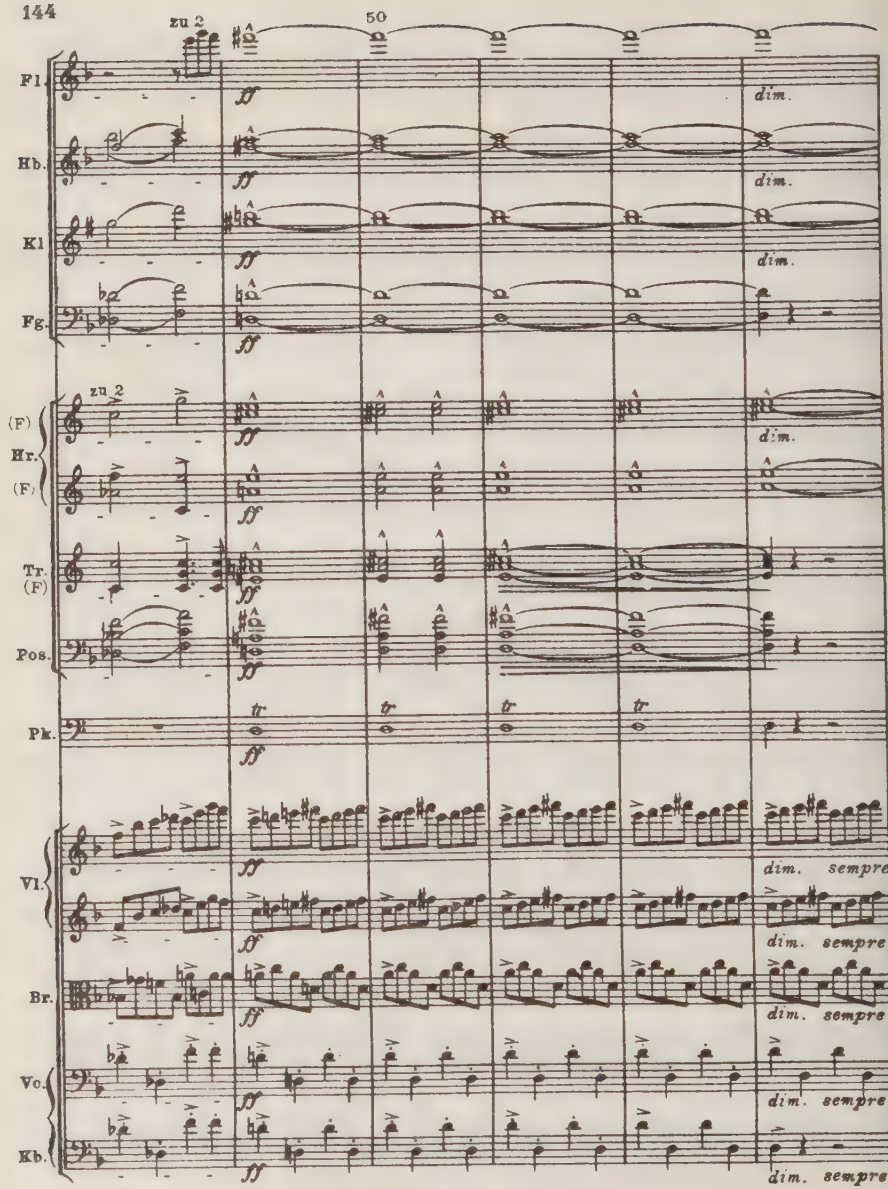

20
zu 2
Fl.
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
zu 2
(F)
III.
I. II. III.
Tr.
(F)
Pos.
Pk.
tr
tr
tr
Vl.
menof
ff
menof
ff
Br.
menof
ff
Vc.
Kb.
menof
ff

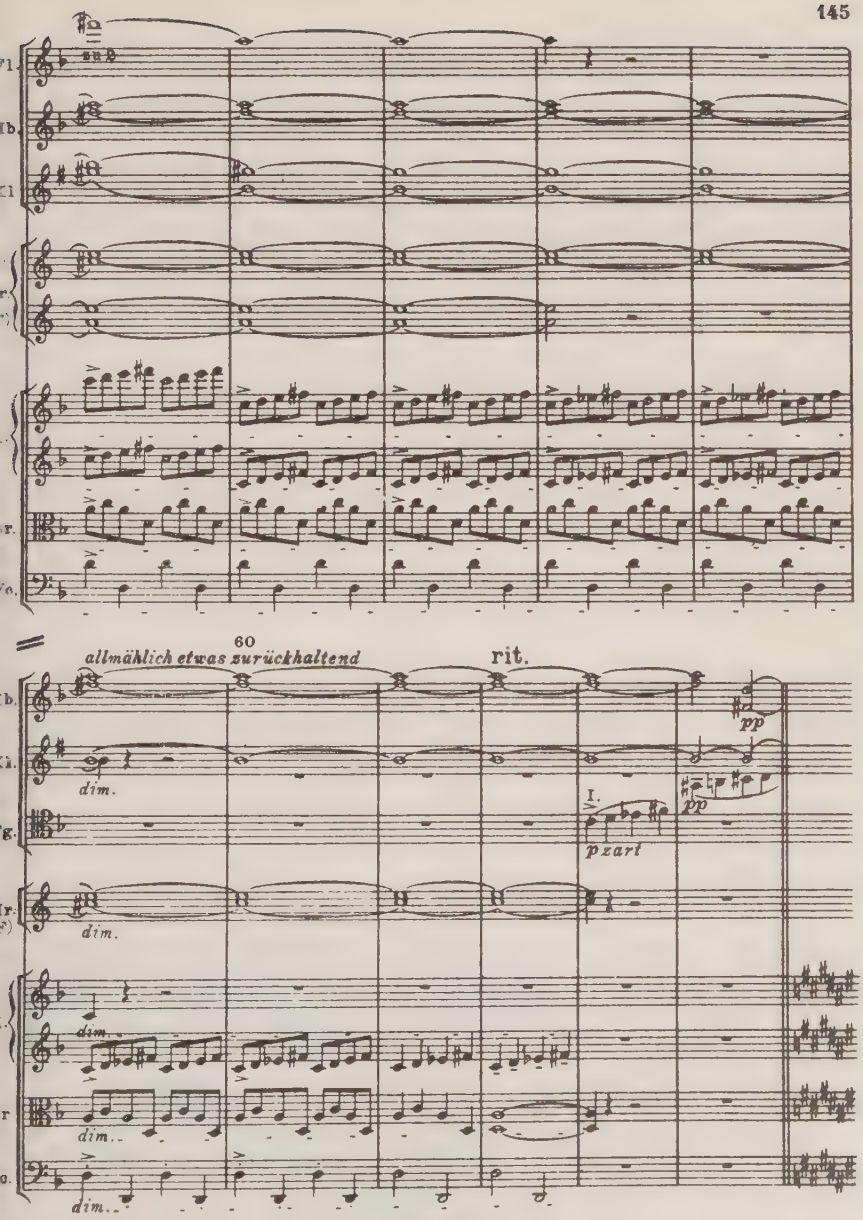

Fl.
Hb.
Kl.
Fg.
Hr. (F)
Vl.
Br.
Vo.
Kb.
pp subito
I. II. zu 2
p poco a poco cresc.
30
p cresc.
mf cresc.
mf cresc. molto
cresc.

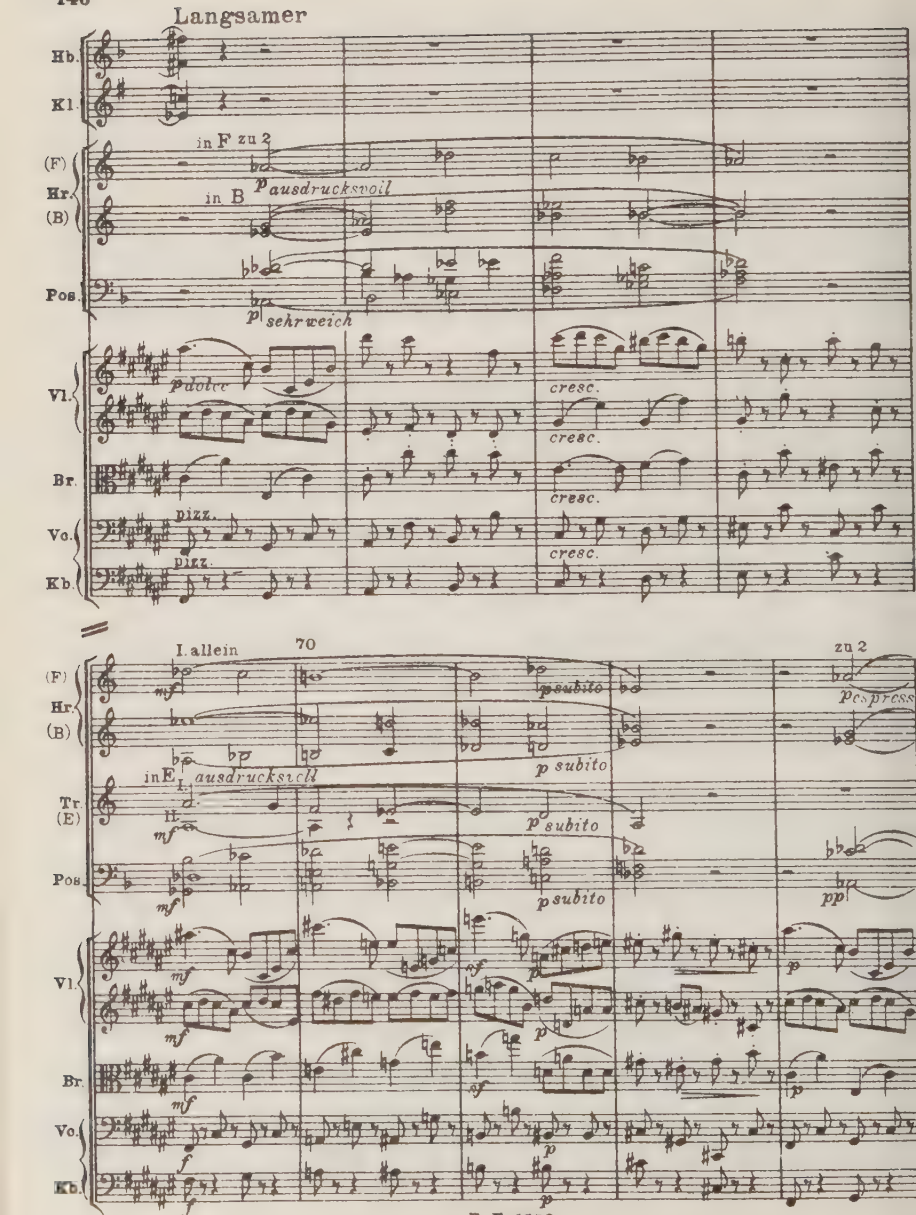

zu 2
Fl.
Hb.
Kl.
Fg.
F)
Hr.
F)
Tr.
(F)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
ff
ffmarc.
fmarc.
f
I. II. zu 2
III.
tr
A E nach G D
zu 3

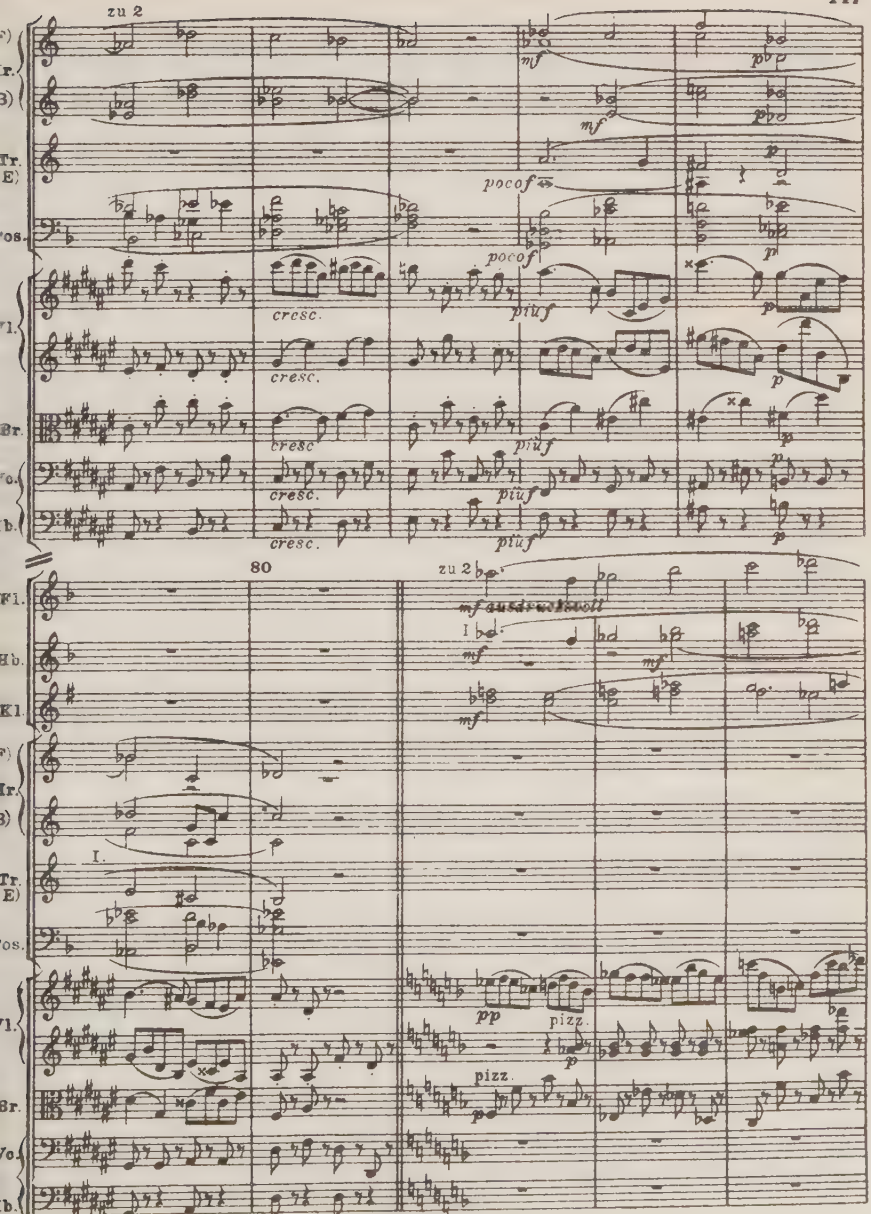

40
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
I. II. zu 2
Tr.
(F)
Pos.
Pk.
Vl.
Br
Vo.
Kb.
I. II. III.
ff
f
marc.
menof

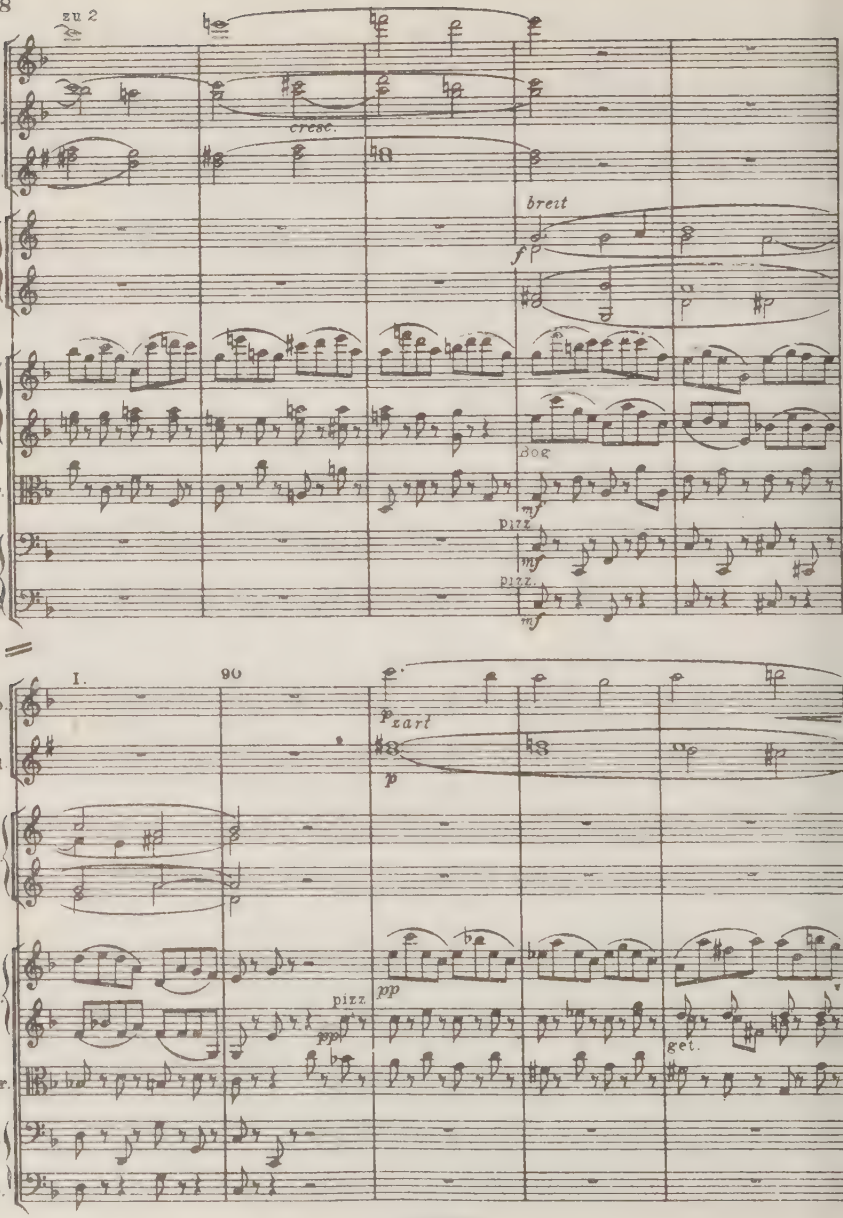

zu 2
zu 2
zu 2
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
f marc.
f marc.
ff
menof
ff
menof
ff
menof
ff
menof
ff
menof
ff
menof
ff
menof
ff
menof

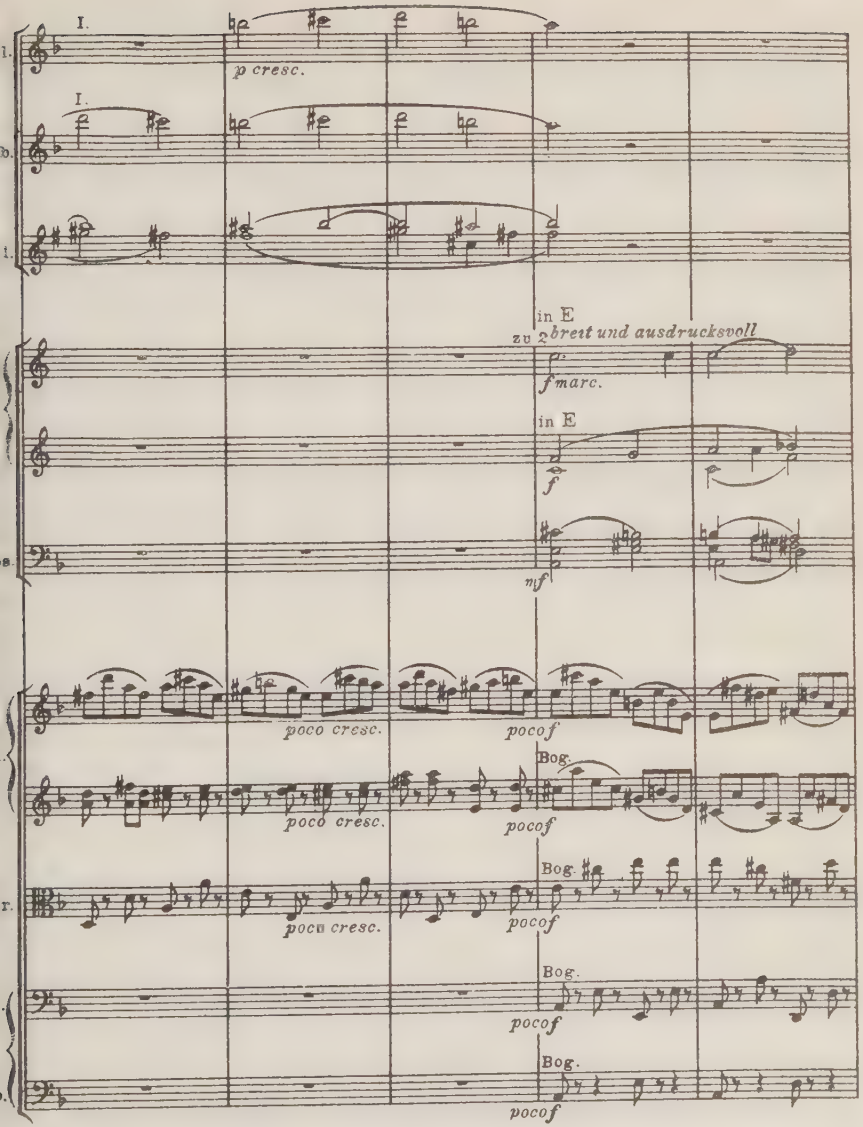

zu 2
50
Fl.
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
(F)
Tr.
(F)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
ff
dim.
tr
dim. sempre

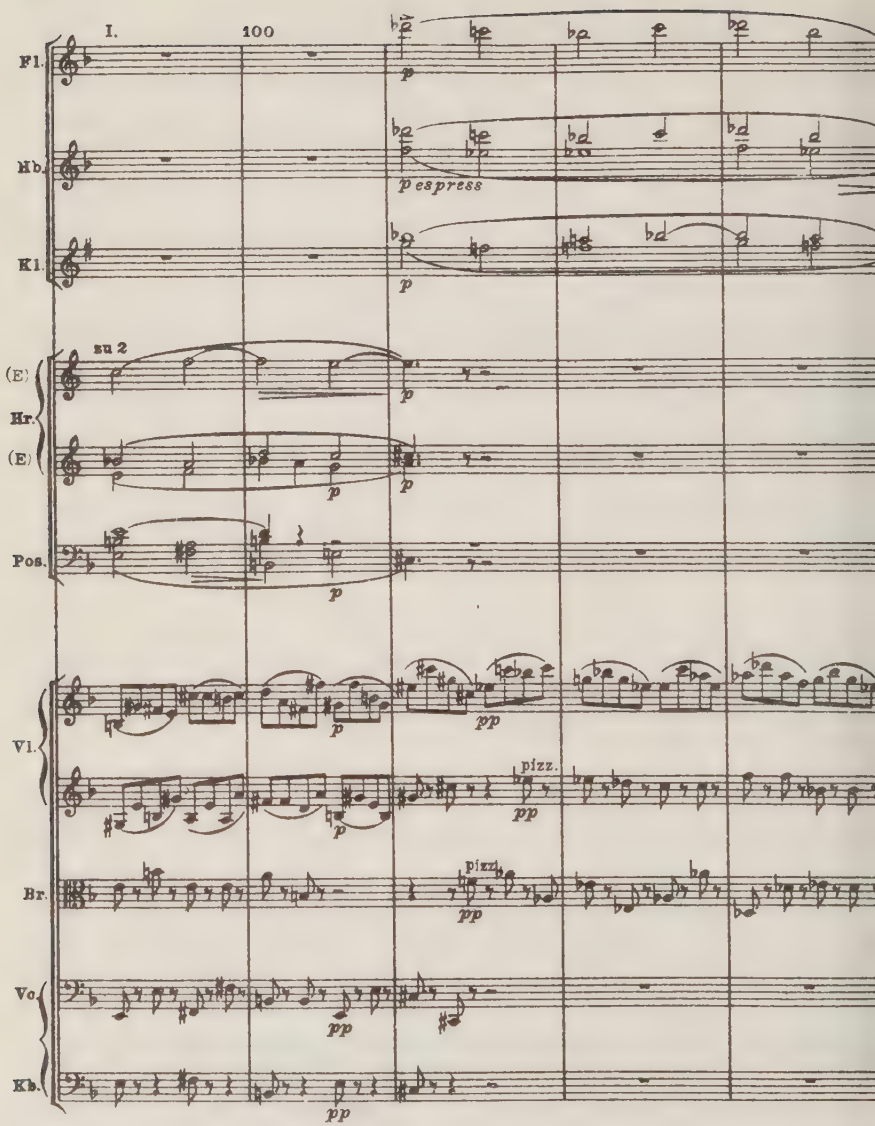

60
allmählich etwas zurückhaltend
rit.
dim.
I.
pp
pp
p zart
dim.
dim.
dim.
dim.

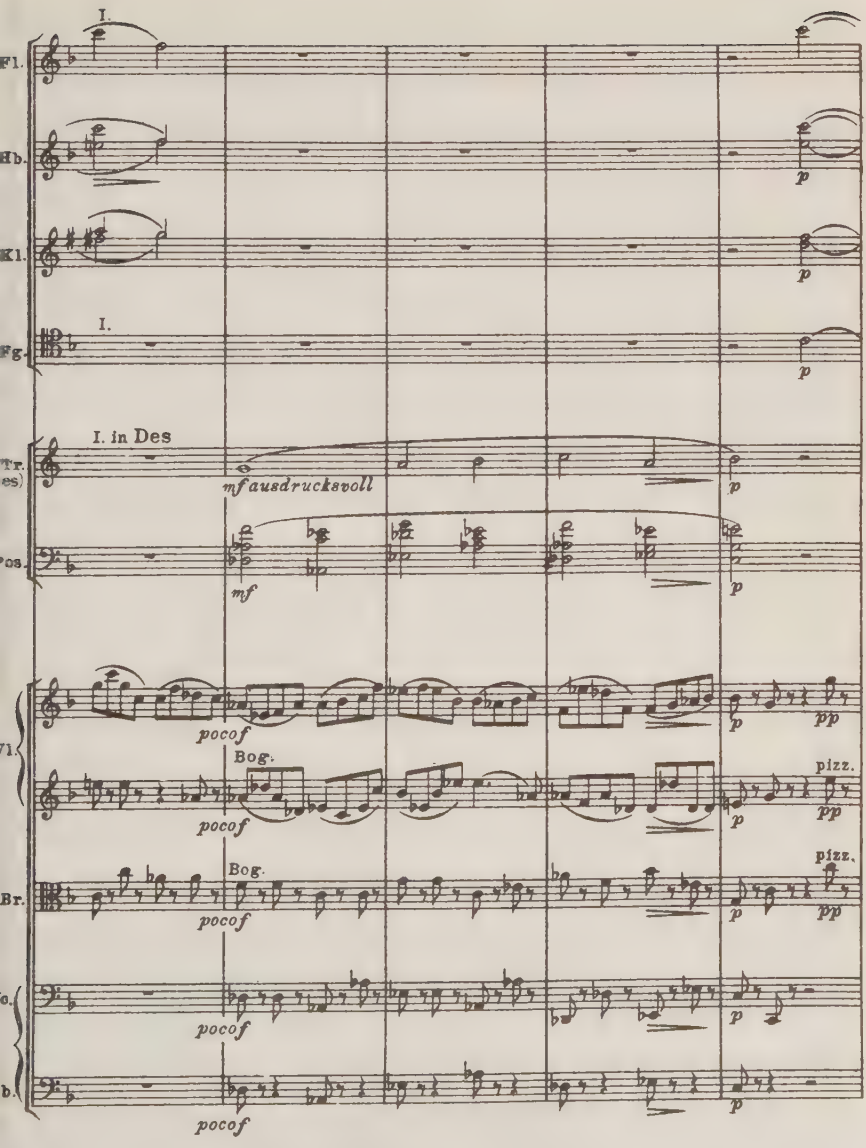

Langsamer
Hb.
Kl.
(F)
Hr.
(B)
in F zu 2
in B
p ausdrucksvoll
Pos.
p sehr weich
Vl.
p dolce
cresc.
Br.
Vc.
pizz.
Kb.
I. allein
70
zu 2
mf
p subito
p espress
in E
ausdrucksvoll
Tr.
(E)
I.
II.
pp
sf
f
p

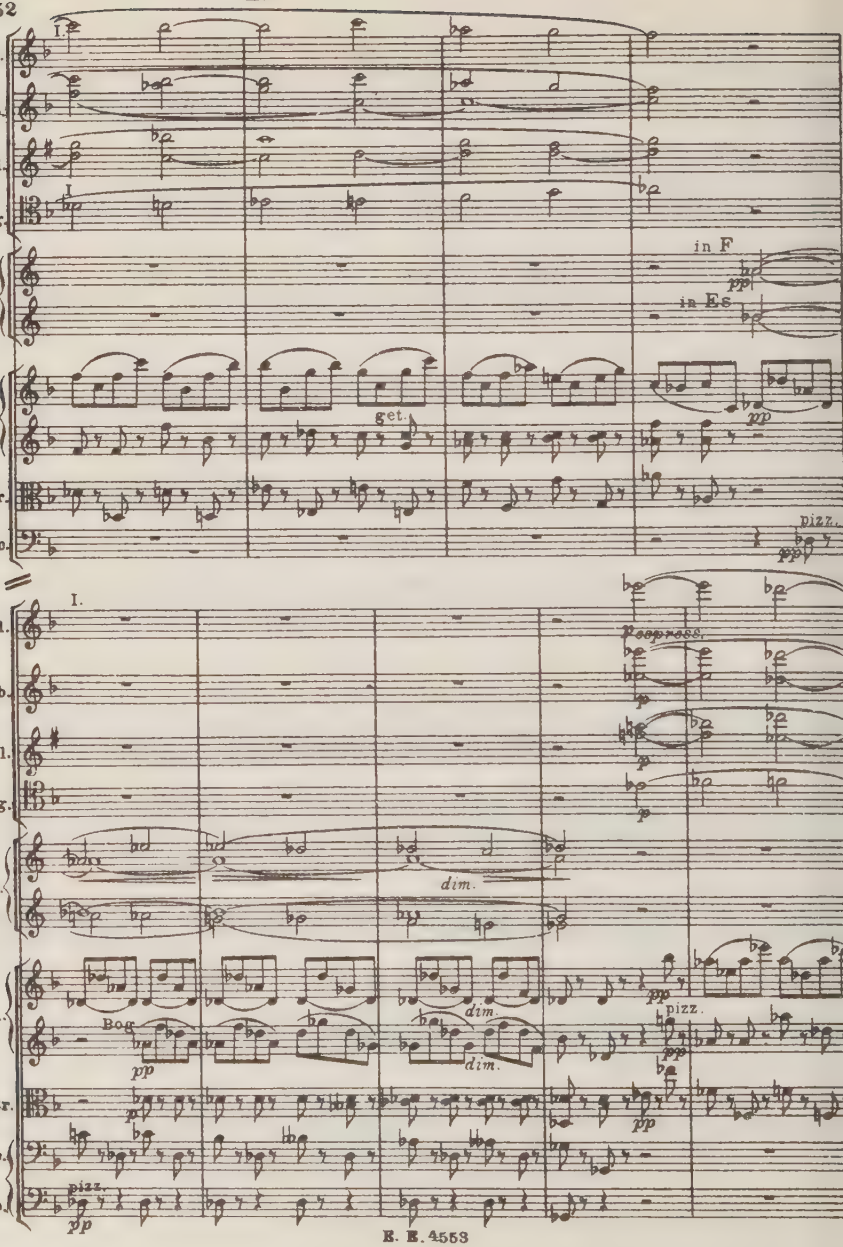

zu 2
mf
pp
mf
pp
pocof
p
pocof
cresc.
più f
p
cresc.
più f
p
cresc.
più f
p
cresc.
più f
p
cresc.
più f
p
80
zu 2
mf ausdrucksvoll
mf
mf
mf
I.
pp
pizz.
p
pizz.
p

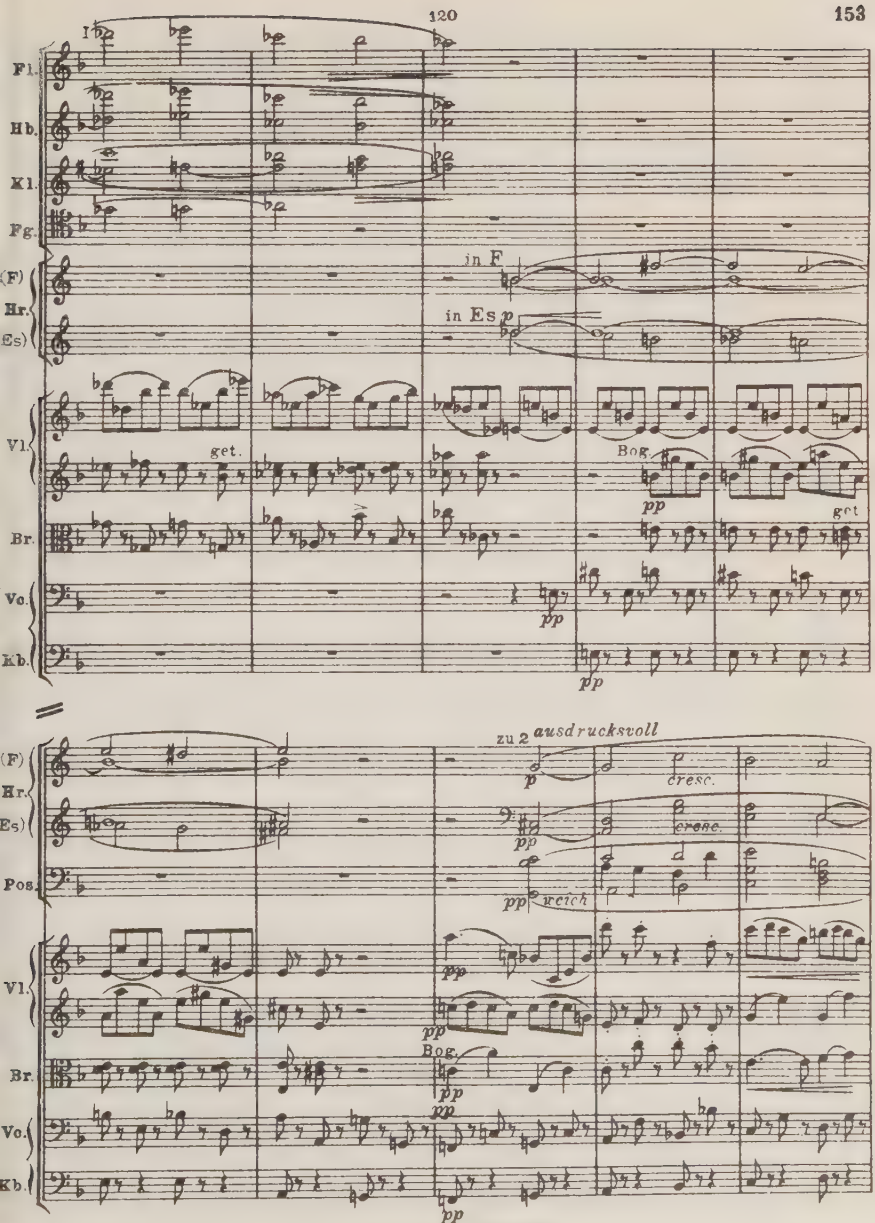

zu 2
Fl.
Hb.
Kl.
cresc.
breit
(F)
Hr.
(B)
Vl.
Bog.
Br.
mf
pizz.
Vo.
Kb.
I.
90
Hb.
Kl.
p zart
p
(F)
Hr.
(B)
Vl.
pizz.
pp
ppp
Br.
get.
Vo.
Kb.

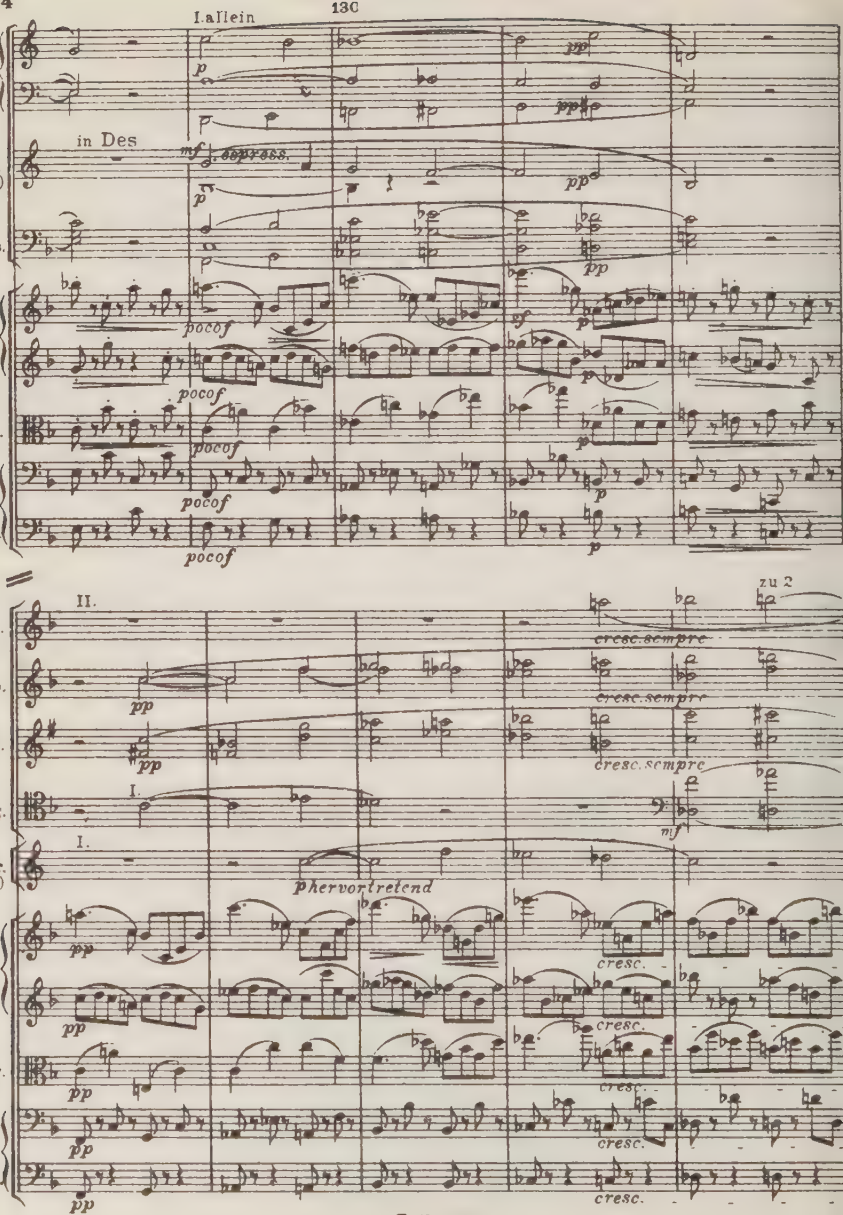

I.
p cresc.
I.
in E
zu 2 breit und ausdrucksvoll
f marc.
in E
f
mf
poco cresc.
pocof
Bog.
poco cresc.
pocof
Bog.
poco cresc.
pocof
Bog.
pocof
Bog.
pocof

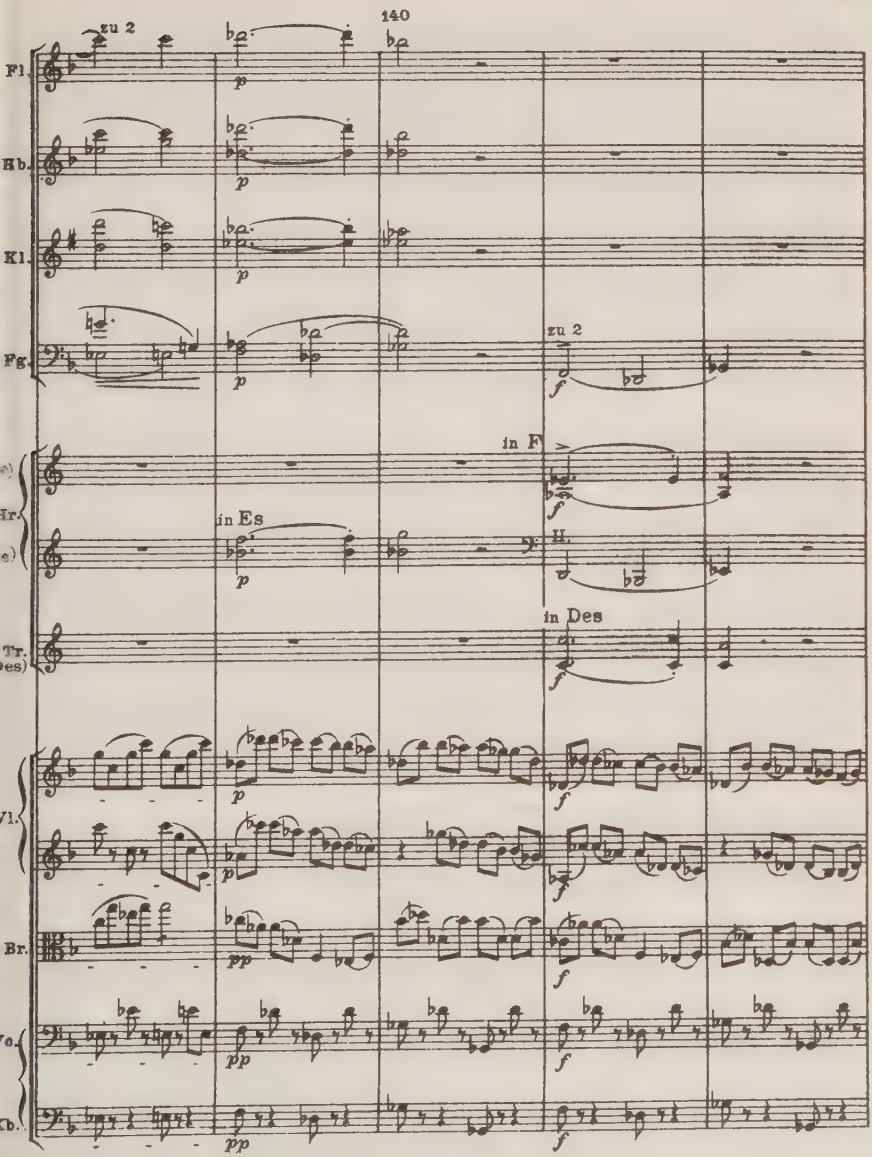

I.
100
Fl.
Hb.
Kl.
(E)
Hr.
(E)
Pos.
Vl.
Br.
Vc.
Kb.
su 2
p espress
pizz.
pizz.
pp

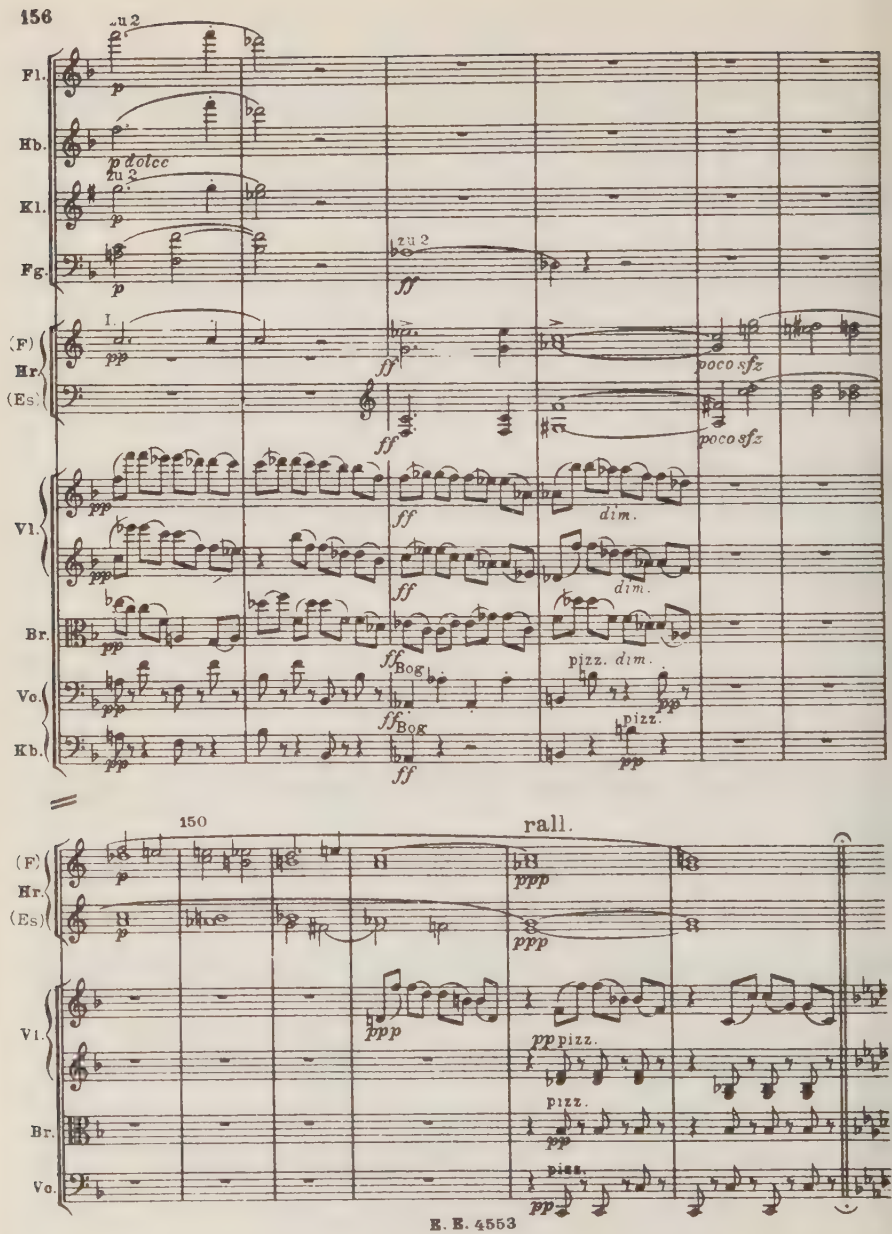

I.
Fl.
Hb.
Kl.
I.
Fg.
I. in Des
Tr.
es)
mf ausdrucksvoll
p
Pos.
mf
p
pocof
pp
Vl.
Bog.
pizz.
Br.
Vc.
Kb.

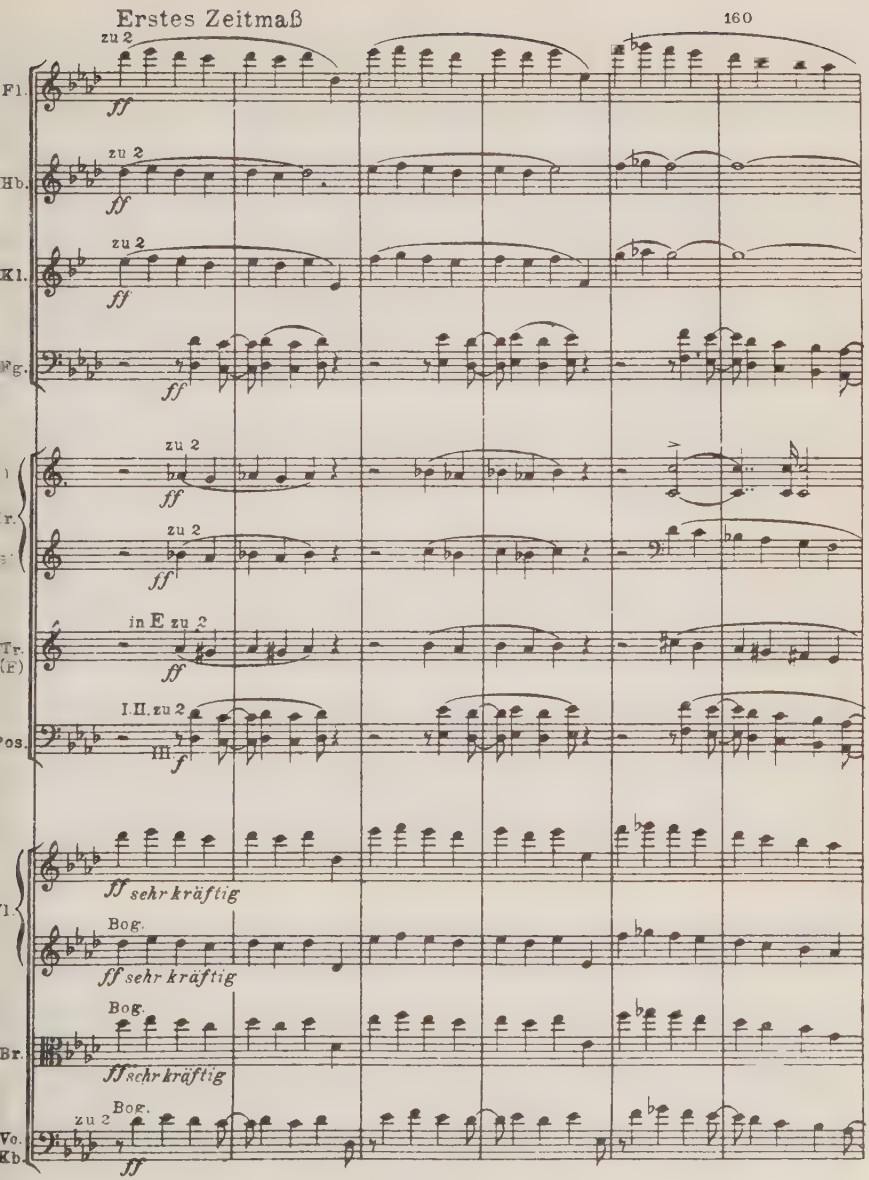

152
I.
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(Es)
in F
pp
in Es
Vl.
get.
pp
Br.
Vo.
pizz.
pp
I.
Fl.
espress.
p
Hb.
p
Kl.
p
Fg.
p
(F)
Hr.
(Es)
dim.
Vl.
pp
pizz.
Bog
pp
dim.
dim.
pp
Br.
p
pp
Vo.
Kb.
pizz.
pp

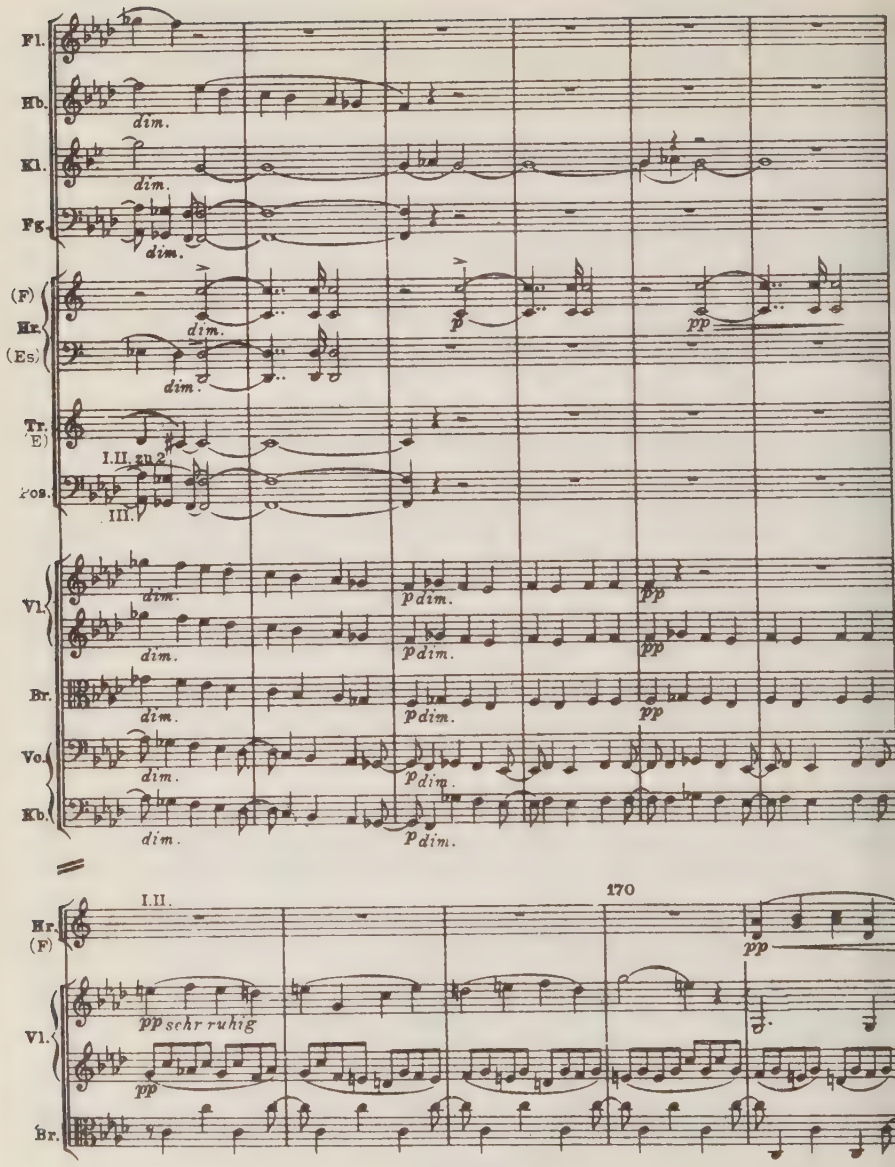

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
Es)
in F
in Es p
Vl.
get.
Bog.
pp
get.
Br.
Vc.
pp
Kb.
pp
zu 2 ausdrucksvoll
(F)
Hr.
Es)
p
cresc.
cresc.
pp
Pos.
pp weich
Vl.
pp
pp
Bog.
Br.
pp
pp
Vc.
Kb.
pp

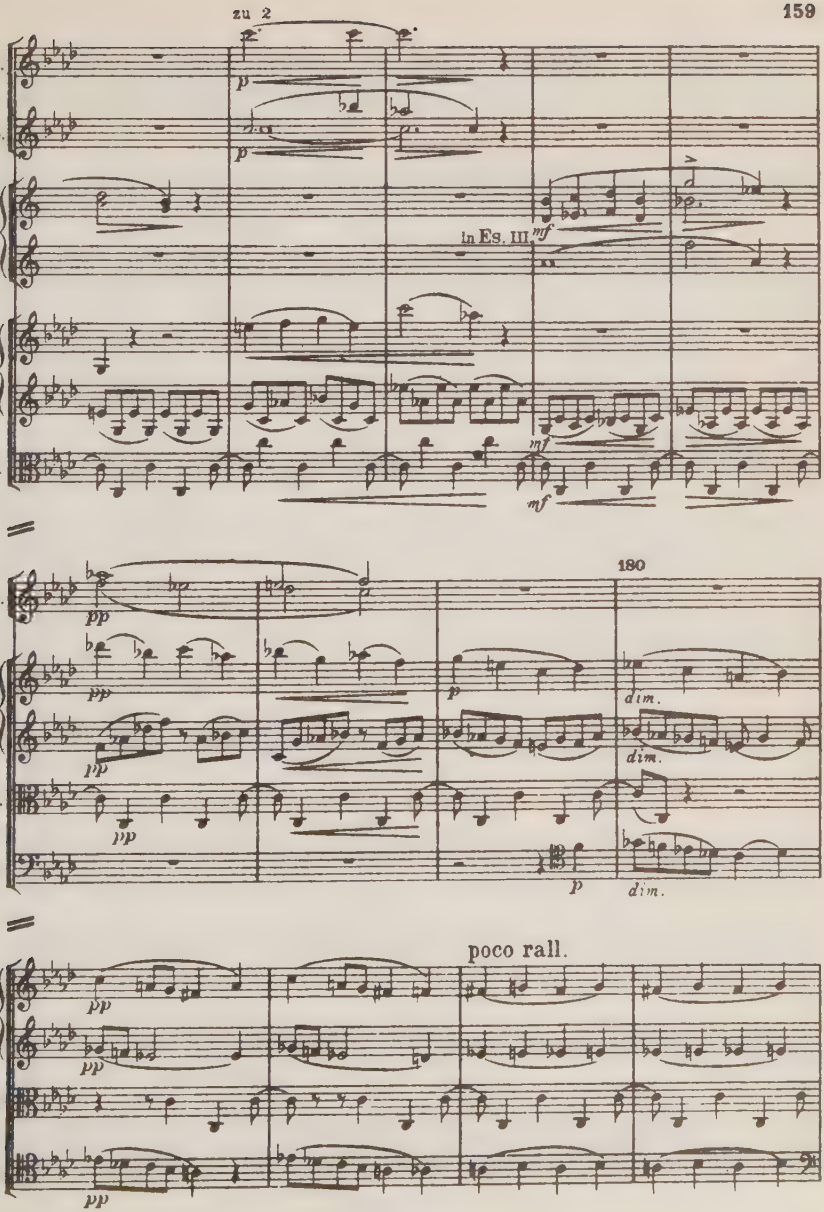

130
I. allein
(F)
Hr.
(Es)
in Des
Tr.
(Des)
espress.
Pos.
Vl.
Br.
Vc.
Kb.
pocof
II.
zu 2
Fl.
Hb.
Kl.
Fg.
I.
Hr.
(F)
p hervortretend
cresc. sempre
cresc.

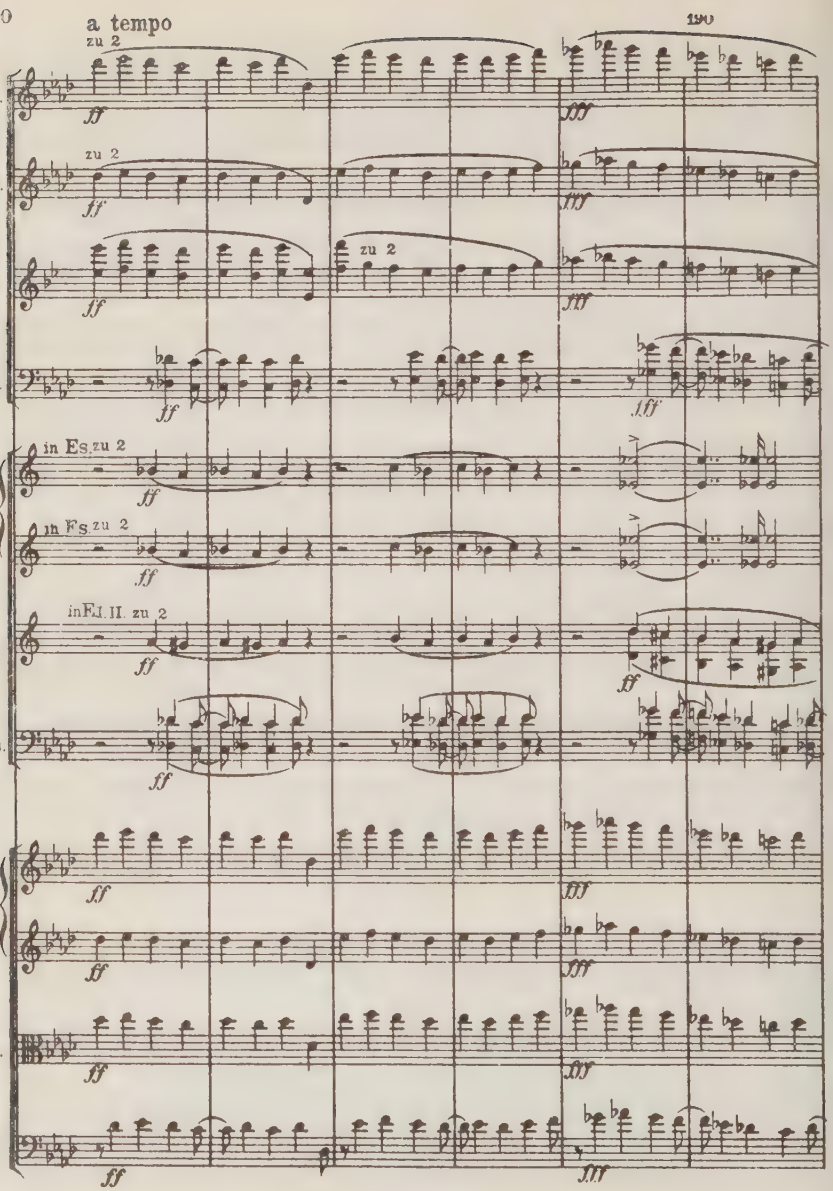

140
zu 2
Fl.
Hb.
Kl.
Fg.
zu 2
in F
in Es
H.
in Des
Br.

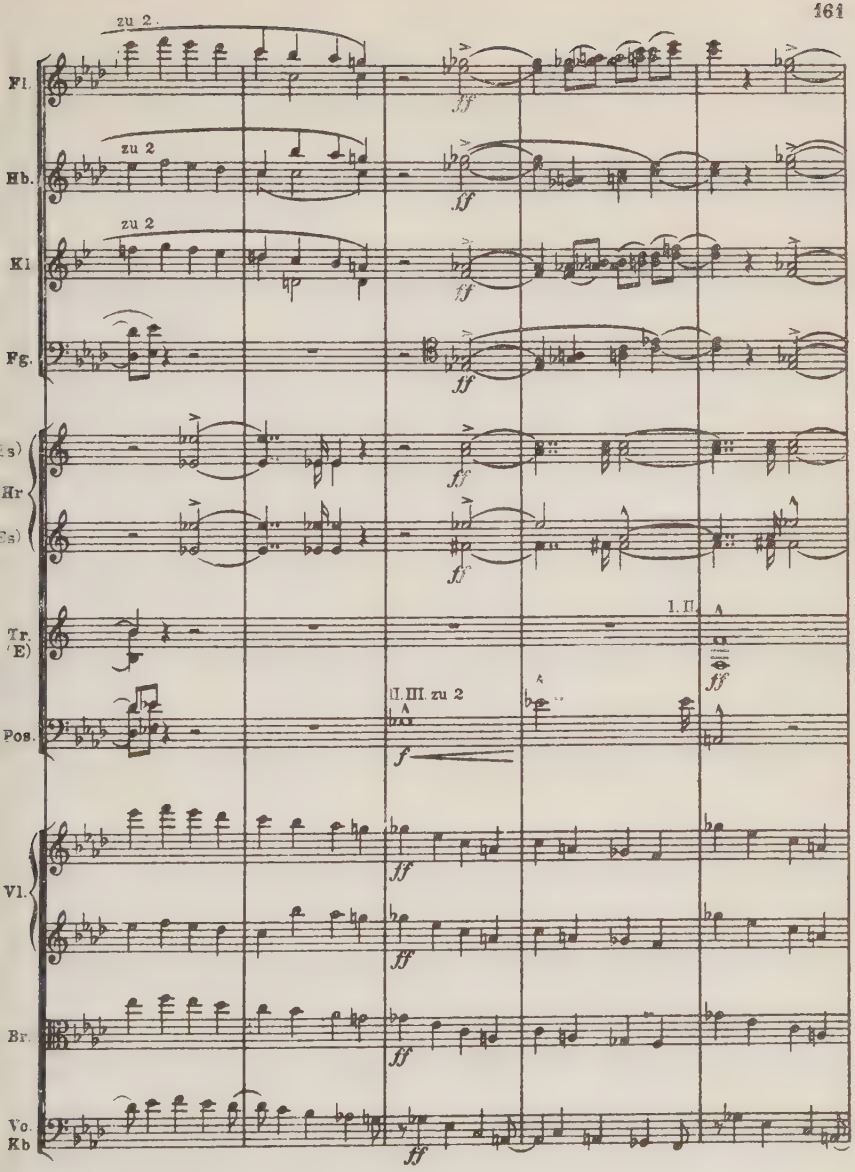

zu 2
Fl.
Hb.
p dolce
zu 2
Kl.
Fg.
zu 2
ff
I.
(F)
Hr.
(Es)
poco sfz
poco sfz
Vl.
dim.
dim.
Br.
pizz. dim.
Vo.
Bog
Bog
pizz.
Kb.
150
rall.
(F)
Hr.
(Es)
Vl.
pizz.
pizz.
Br.
pizz.
Vo.

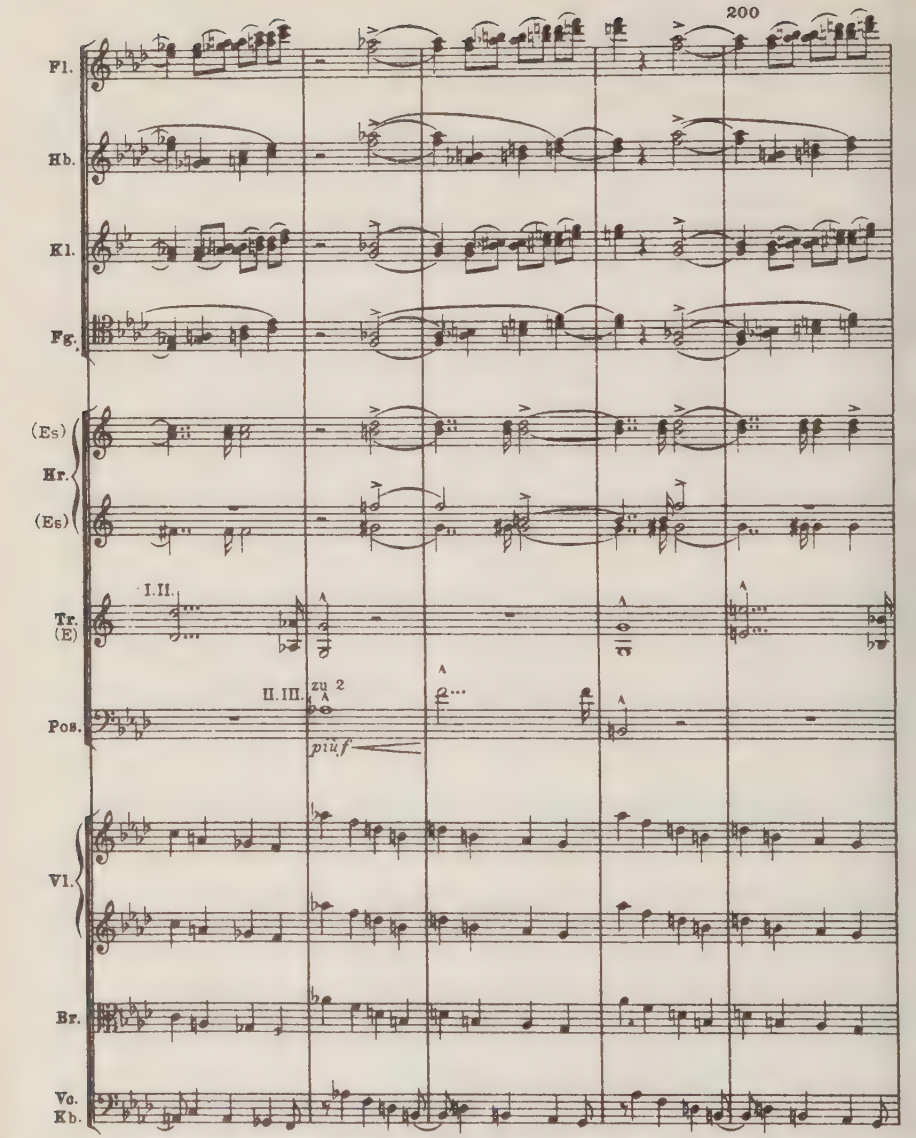

Erstes Zeitmaß
160
zu 2
ff
Fl.
Hb.
Kl.
Fg.
in E zu 2
Tr. (E)
I. II. zu 2
III.
f
Pos.
ff sehr kräftig
Bog.
Br.
Vc. Kb.

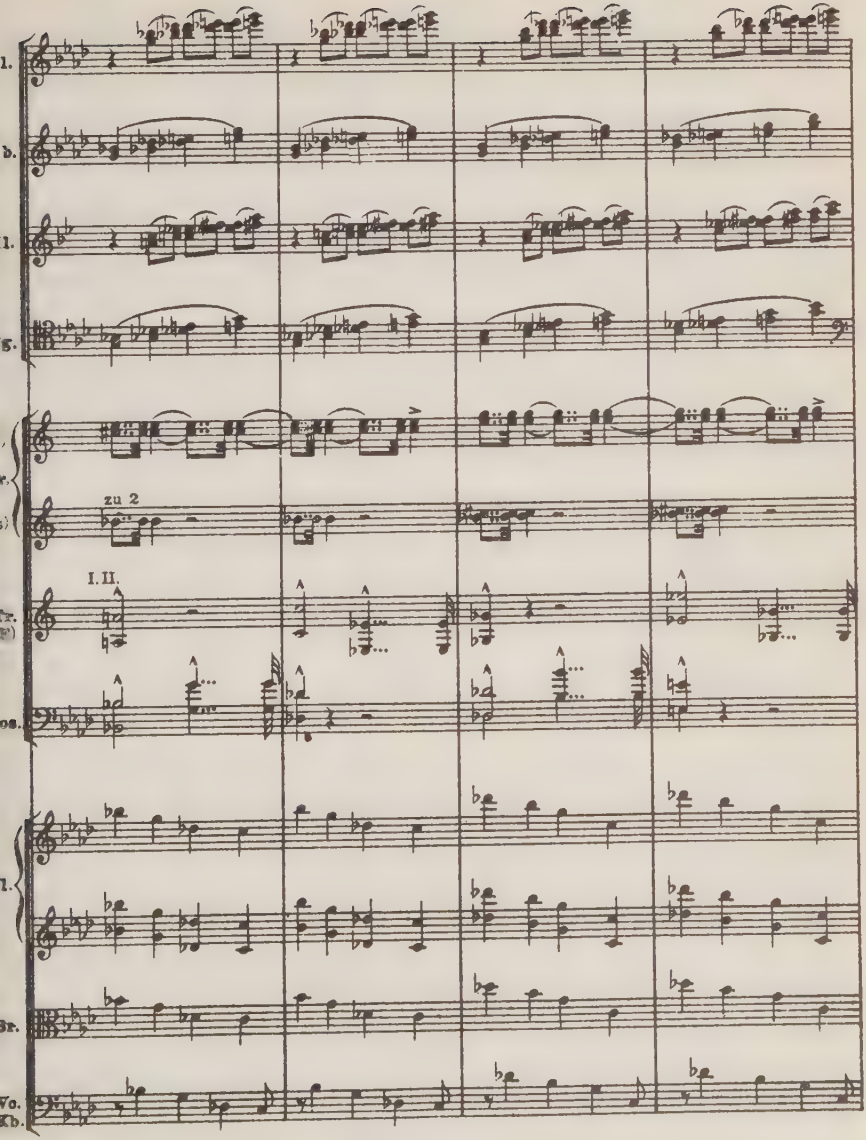

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(Es)
Tr.
(E)
I.II. zu 2.
Pos.
III.
Vl.
Br.
Vc.
Kb.
dim.
p dim.
pp
I.II.
170
Hr.
(F)
pp sehr ruhig
Vl.
Br.

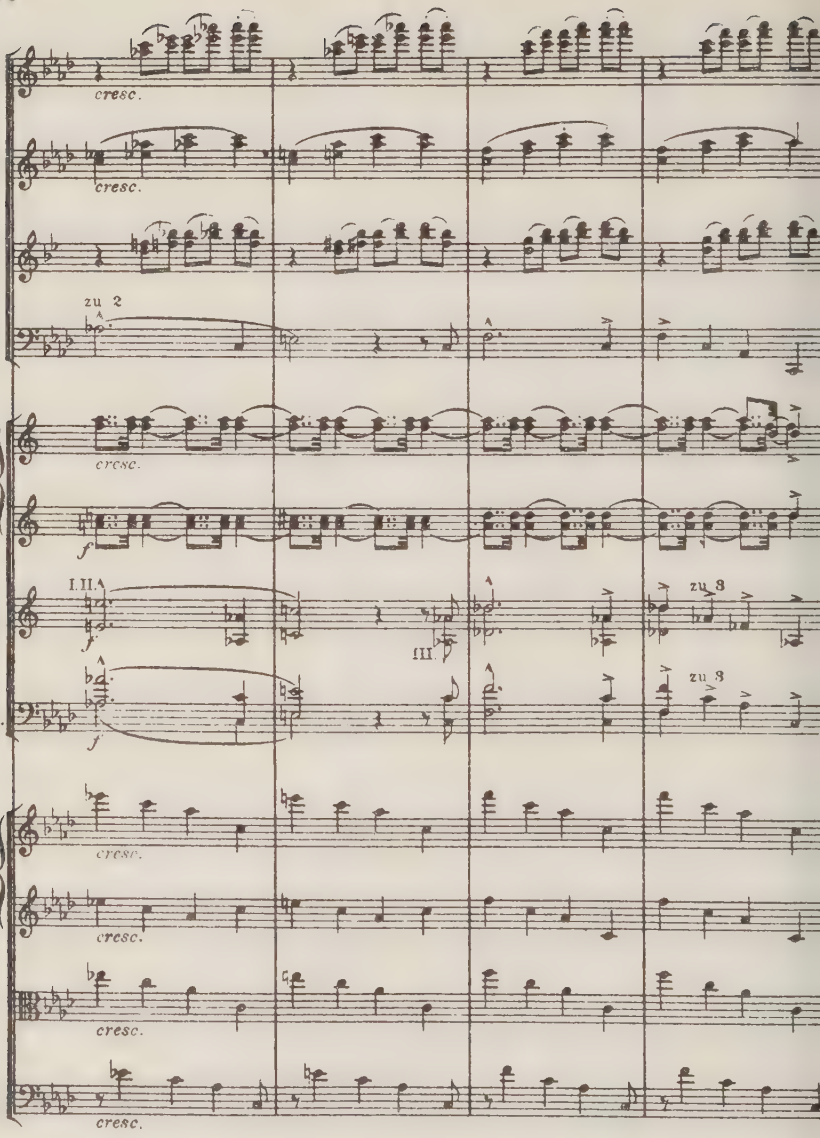

Fl.
Hb.
(F)
Hr.
(Es)
Vl.
Br.
In Es. III.
mf
180
Hb.
Vl.
Br.
Vc.
pp
p
dim.
poco rall.

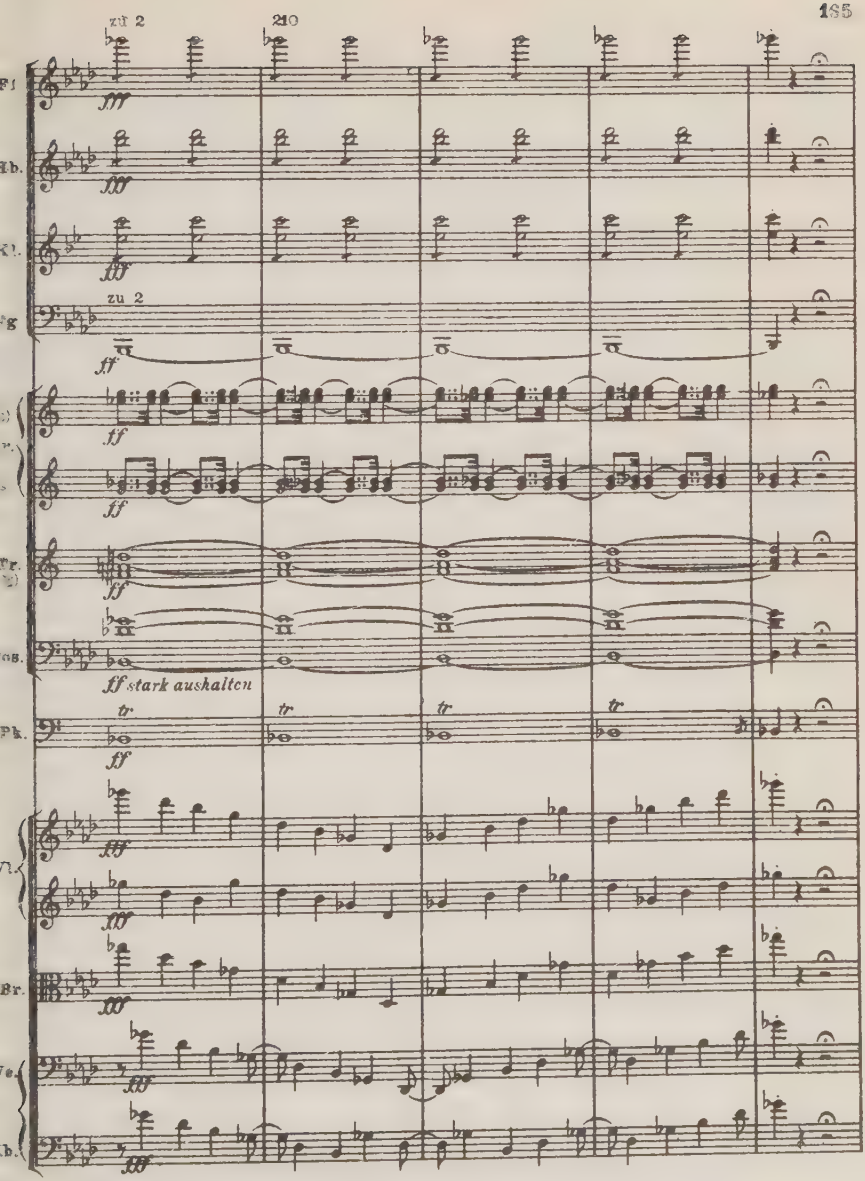

a tempo
zu 2
190
Fl.
Hb.
Kl
Fg.
in Es zu 2
(Es
Hr.
in Fs zu 2
(Es
in F I. II. zu 2
Tr.
(E
Pos.
Vl.
Br.
Vc.
Kb
ff
fff

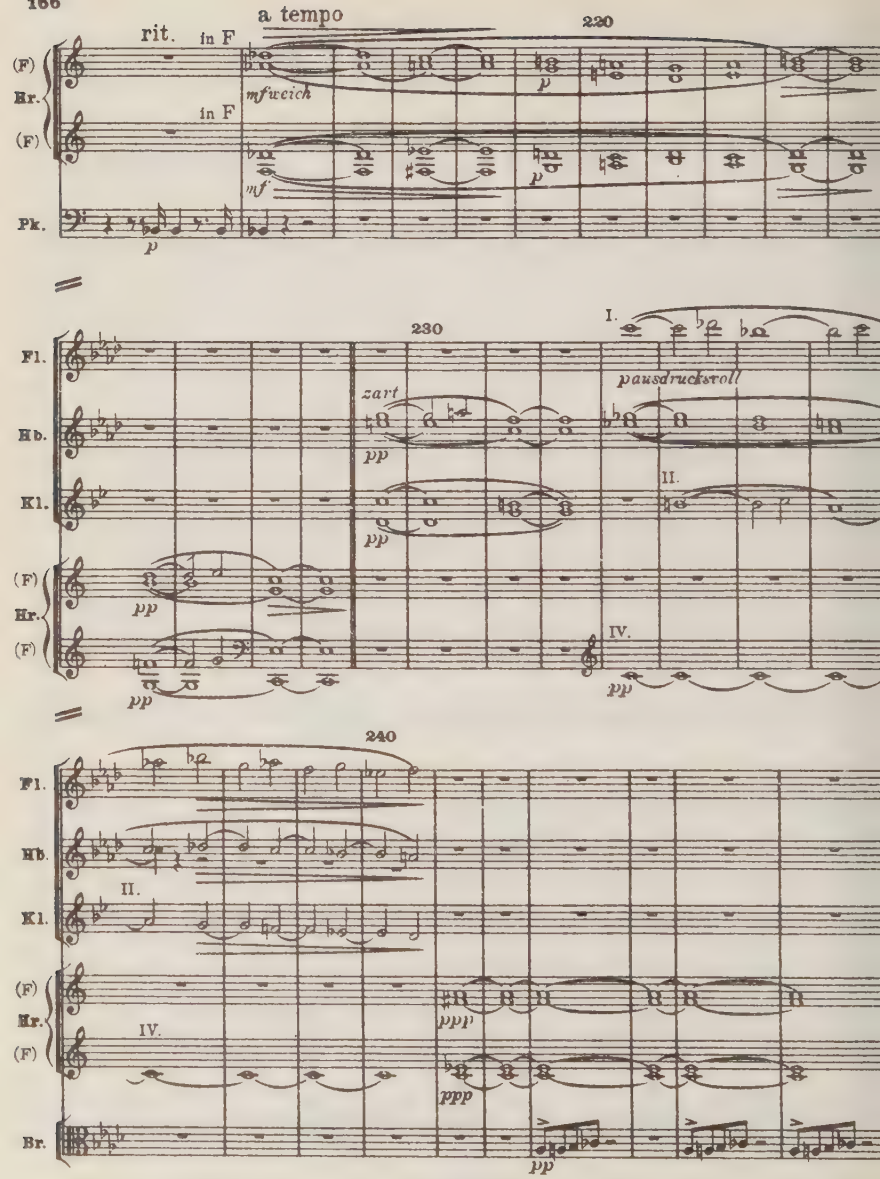

zu 2
Fl.
zu 2
Hb.
zu 2
Kl
Fg.
Hr
Tr.
(E)
I. II.
II. III. zu 2
Pos.
Vl.
Br.
Vo.
Kb

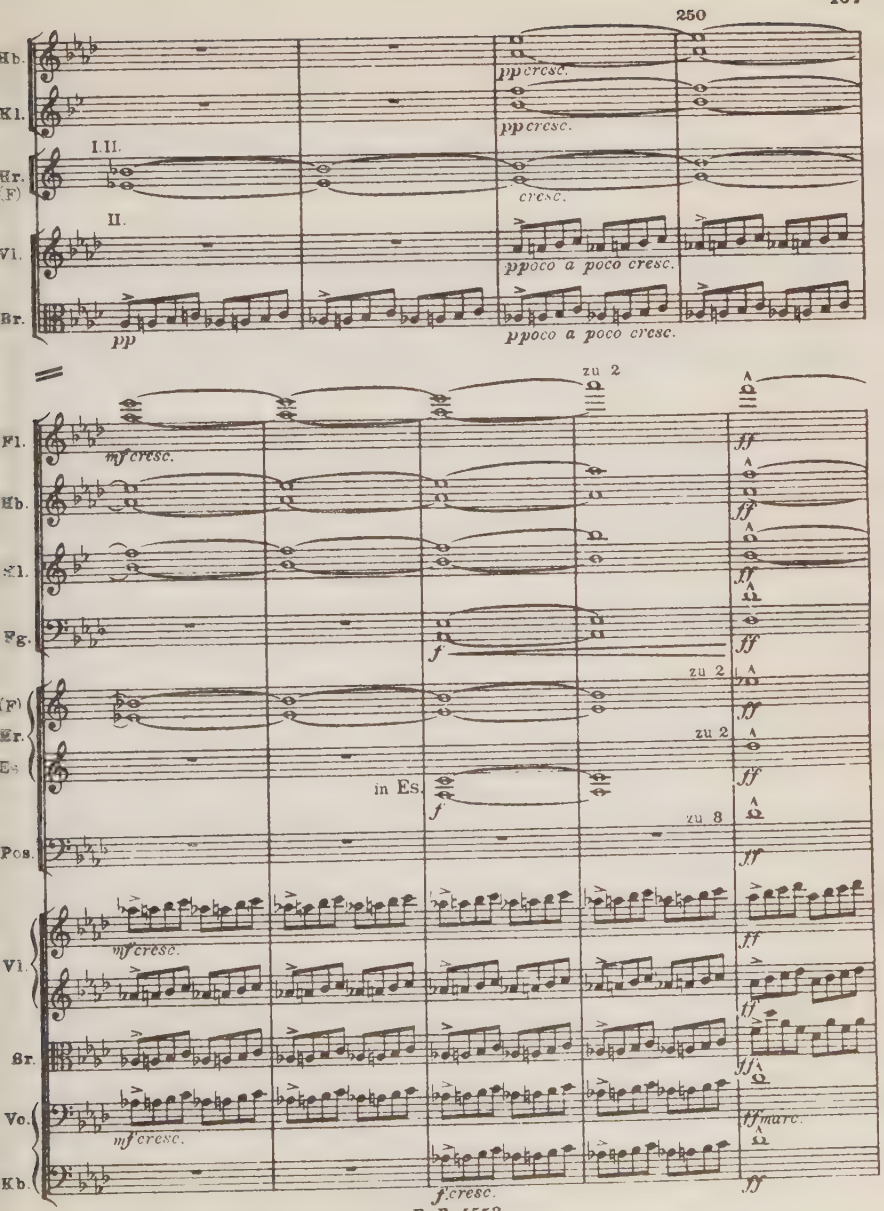

200
Fl.
Hb.
Kl.
Fg.
(Es)
Hr.
(Es)
I.II.
Tr.
(E)
II.III.
zu 2
Pos.
piuf
Vl.
Br.
Vc.
Kb.

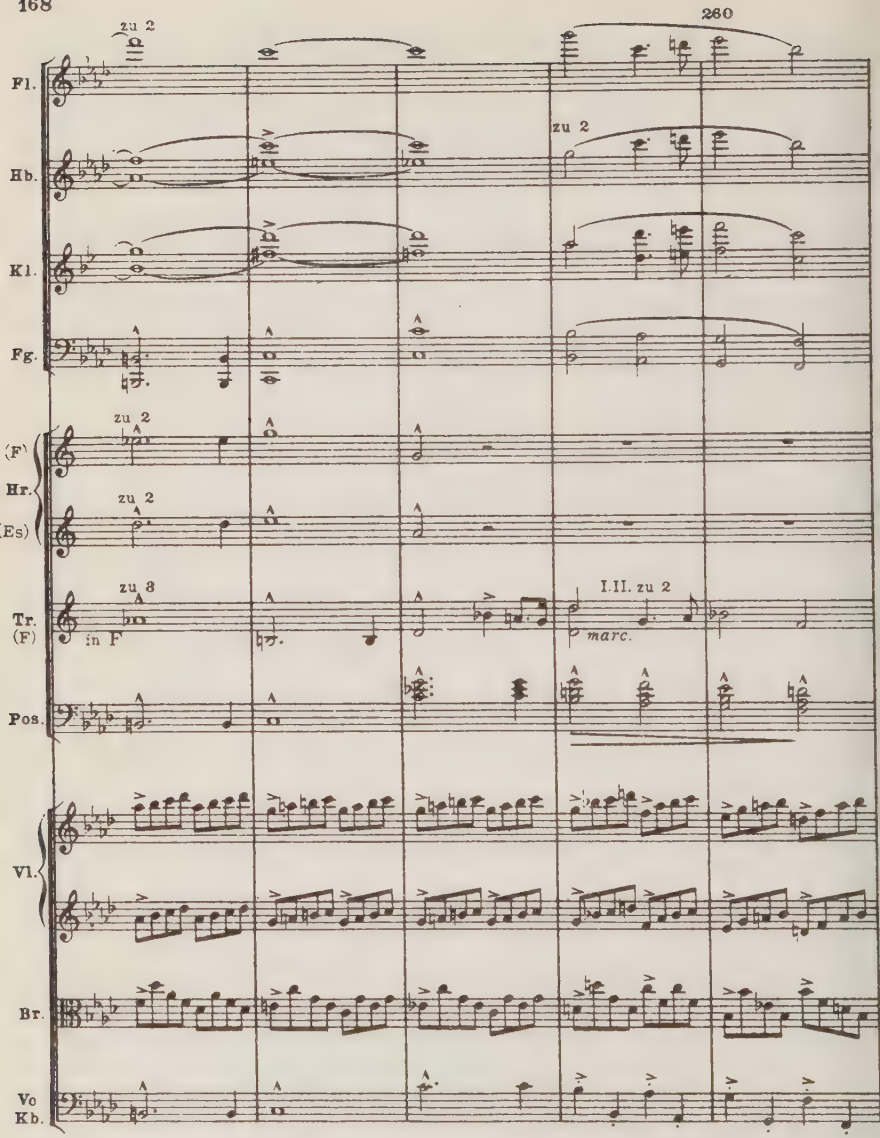

zu 2
I. II.

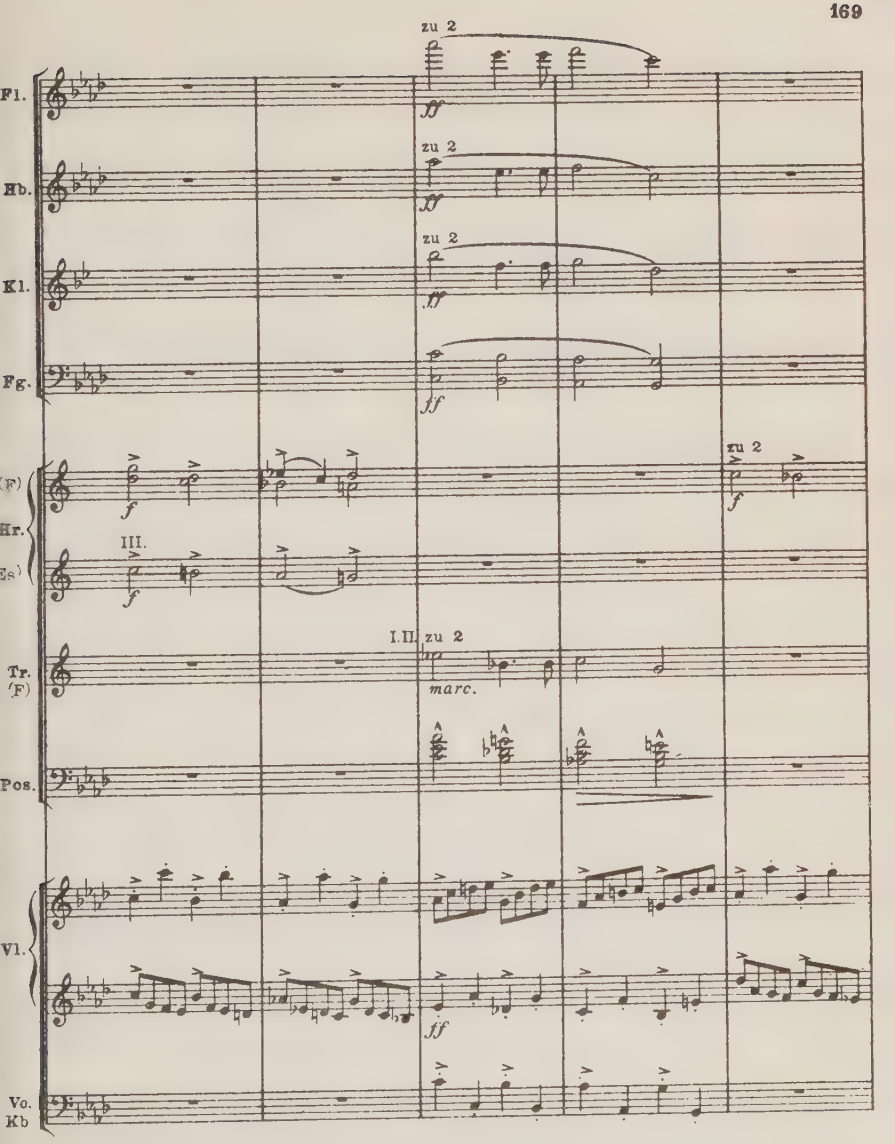

Fl.
cresc.
Hb.
cresc.
Kl.
zu 2
Fg.
(Es)
Hr.
(Es)
cresc.
f
I.II.
Tr
(E)
f
III.
zu 3
Pos.
f
zu 3
Vl
cresc.
cresc.
Br.
cresc.
Vc.
Kb
cresc.

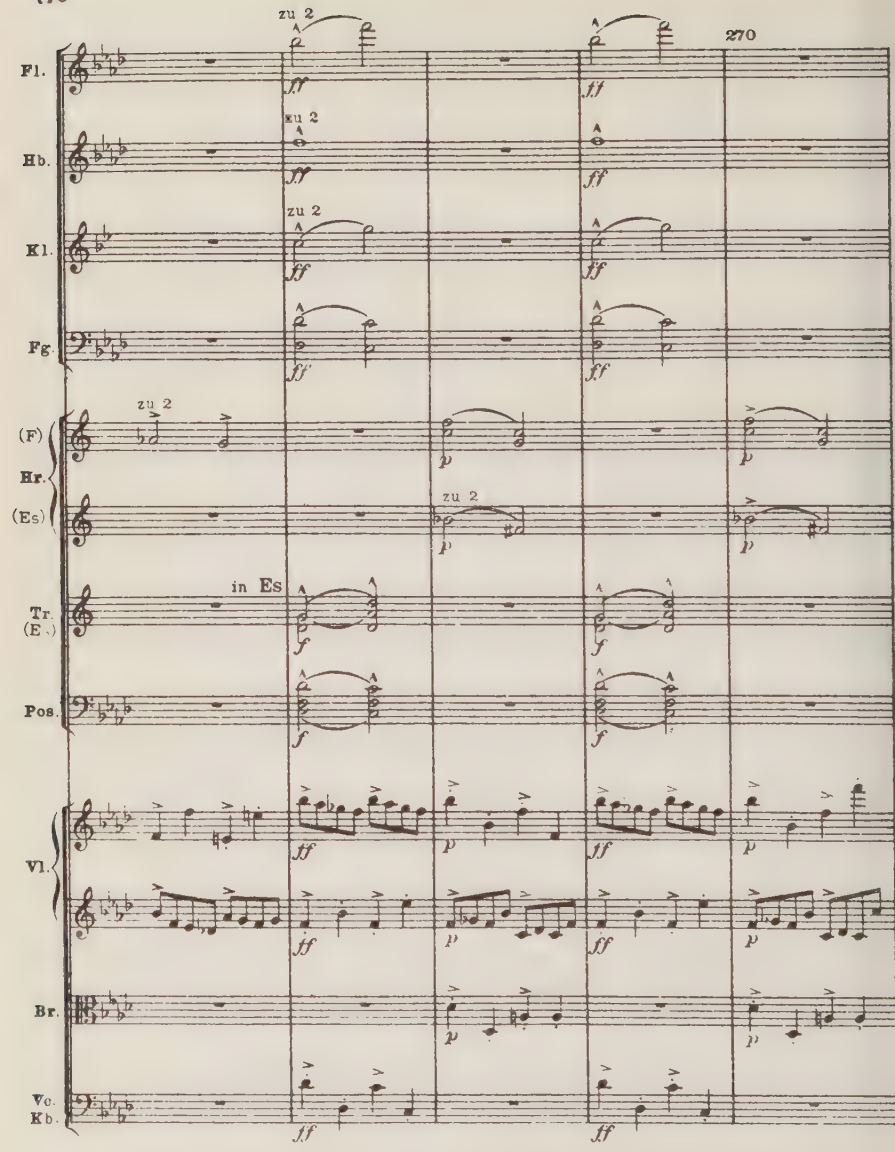

zu 2
210
zu 2
ff stark aushalten
tr

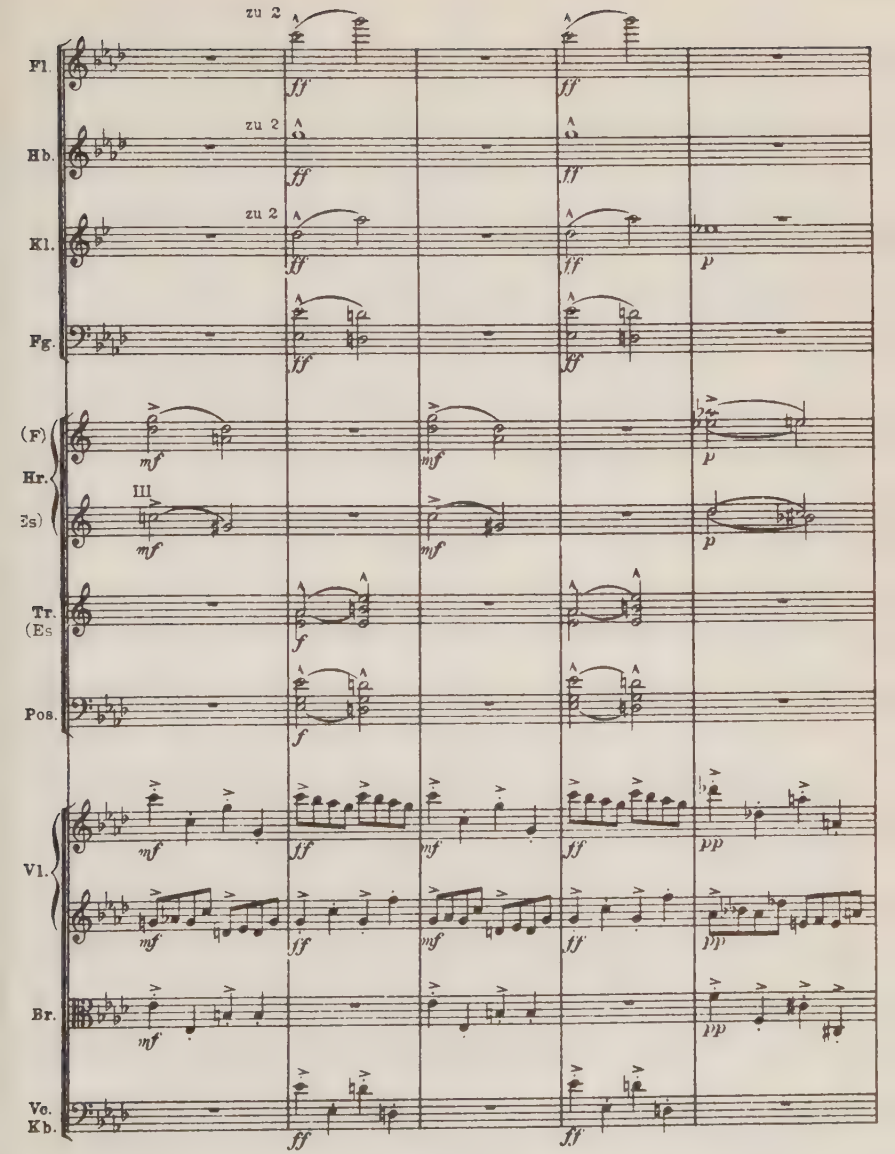

rit.
in F
a tempo
220
(F)
Hr.
mf weich
in F
(F)
mf
p
p
Pk.
230
I.
Fl.
zart
pausdrucksvoll
pp
Hb.
II.
Kl.
pp
(F)
Hr.
pp
(F)
pp
IV.
pp
240
Fl.
Hb.
II.
Kl.
(F)
Hr.
IV.
(F)
ppp
ppp
Br.
pp

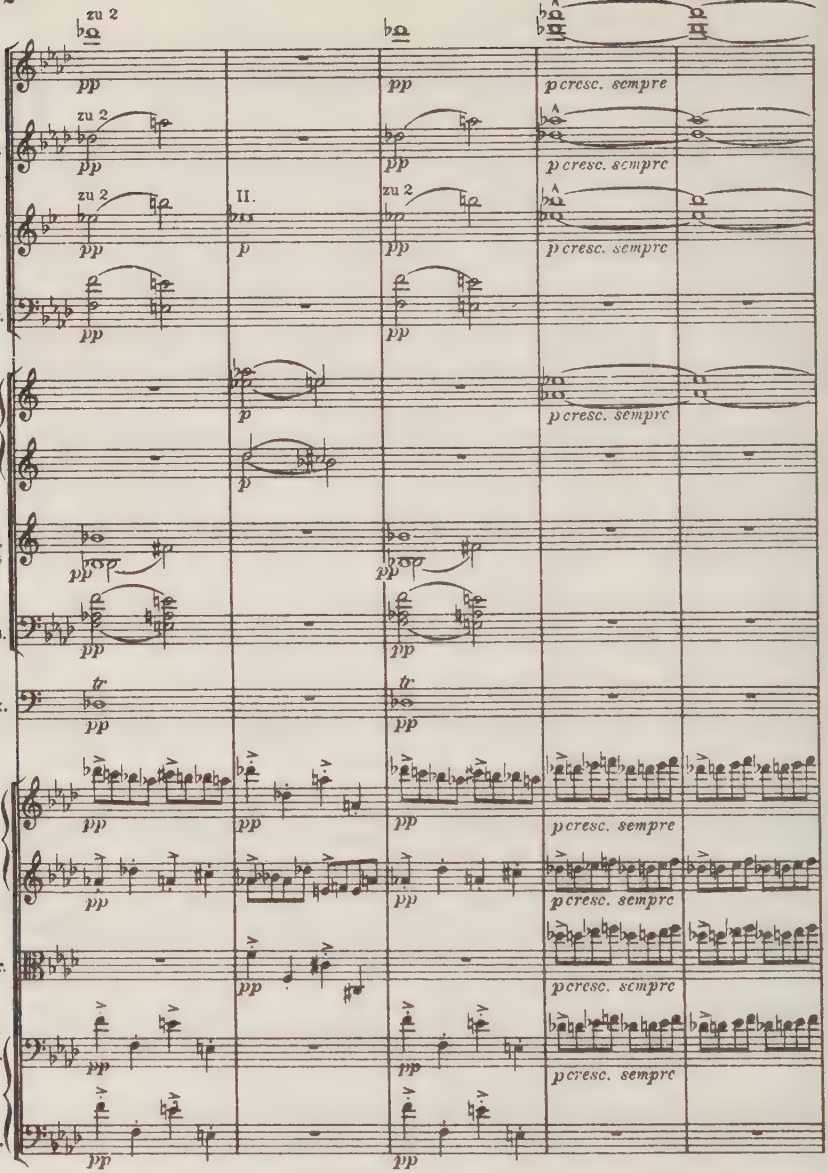

250
Hb.
Kl.
I.II.
Hr.
(F)
II.
Vl.
Br.
pp
pp cresc.
pp cresc.
cresc.
ppoco a poco cresc.
ppoco a poco cresc.
zu 2
Fl.
mf cresc.
Hb.
Kl.
Fg.
f
(F)
Hr.
Es
in Es.
f
zu 2
zu 2
zu 3
Pos.
Vl.
mf cresc.
Br.
Vc.
mf cresc.
Kb.
f cresc.
ff
ff marc.

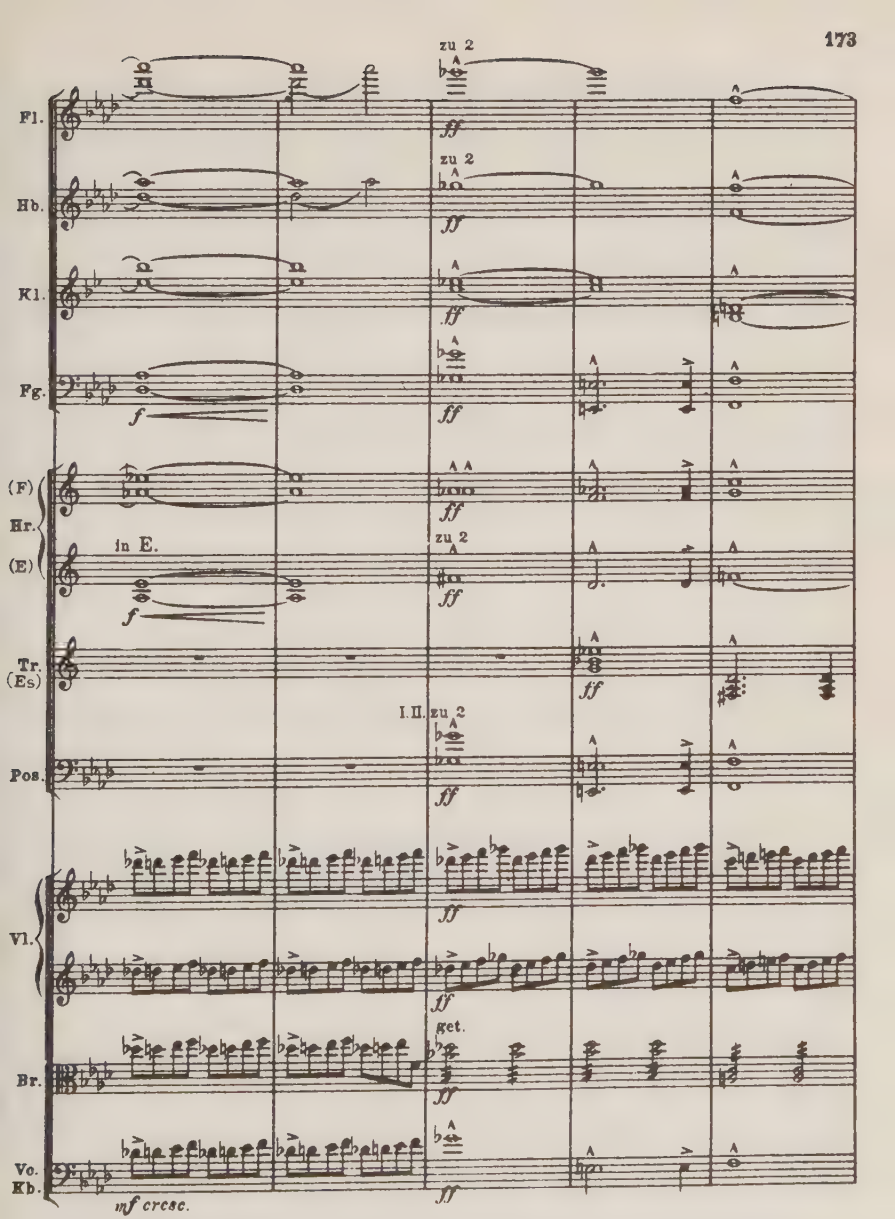

260
zu 2
Fl.
zu 2
Hb.
Kl.
Fg.
zu 2
(F)
Hr.
zu 2
(Es)
zu 3
Tr.
(F)
in F
I.II. zu 2
marc.
Pos.
Vl.
Br.
Vc
Kb.

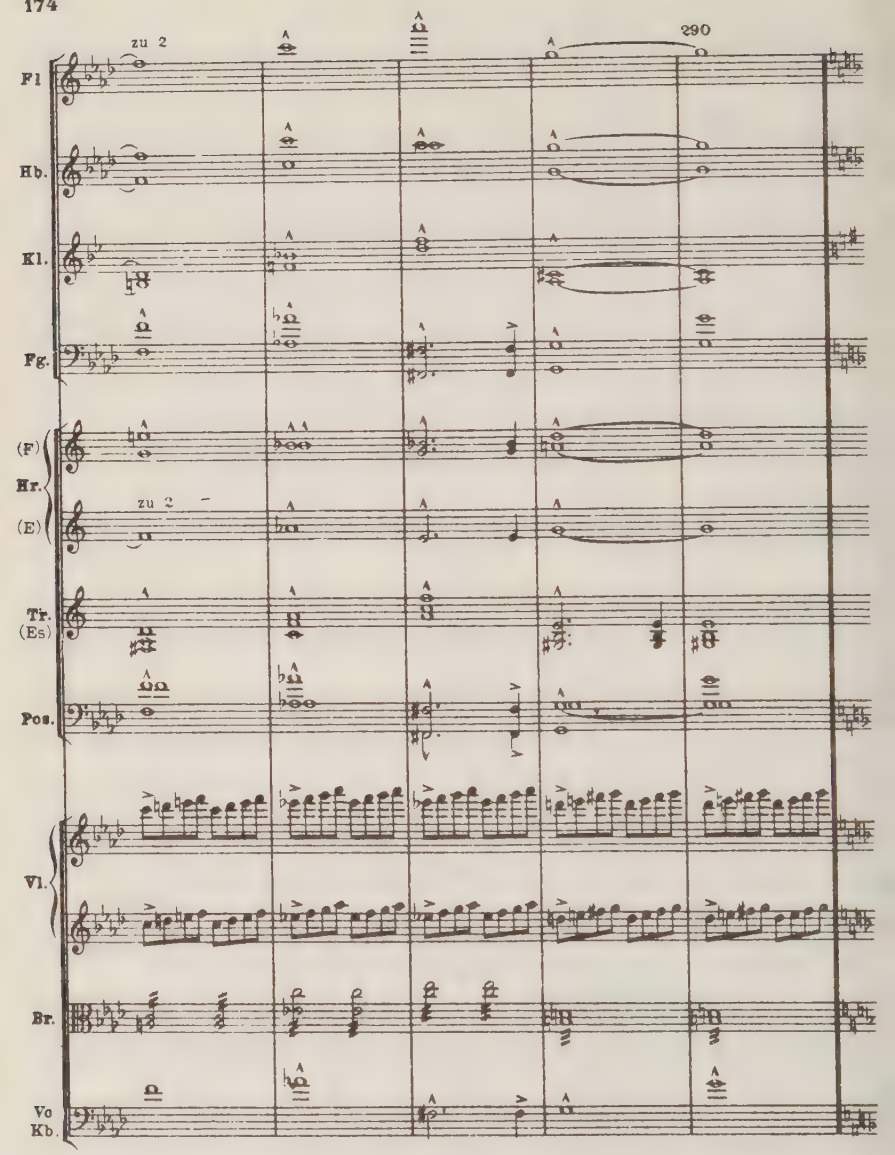

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
Es)
Tr.
(F)
Pos.
Vl.
Vo.
Kb
zu 2
ff
f
III.
I.II.
marc.

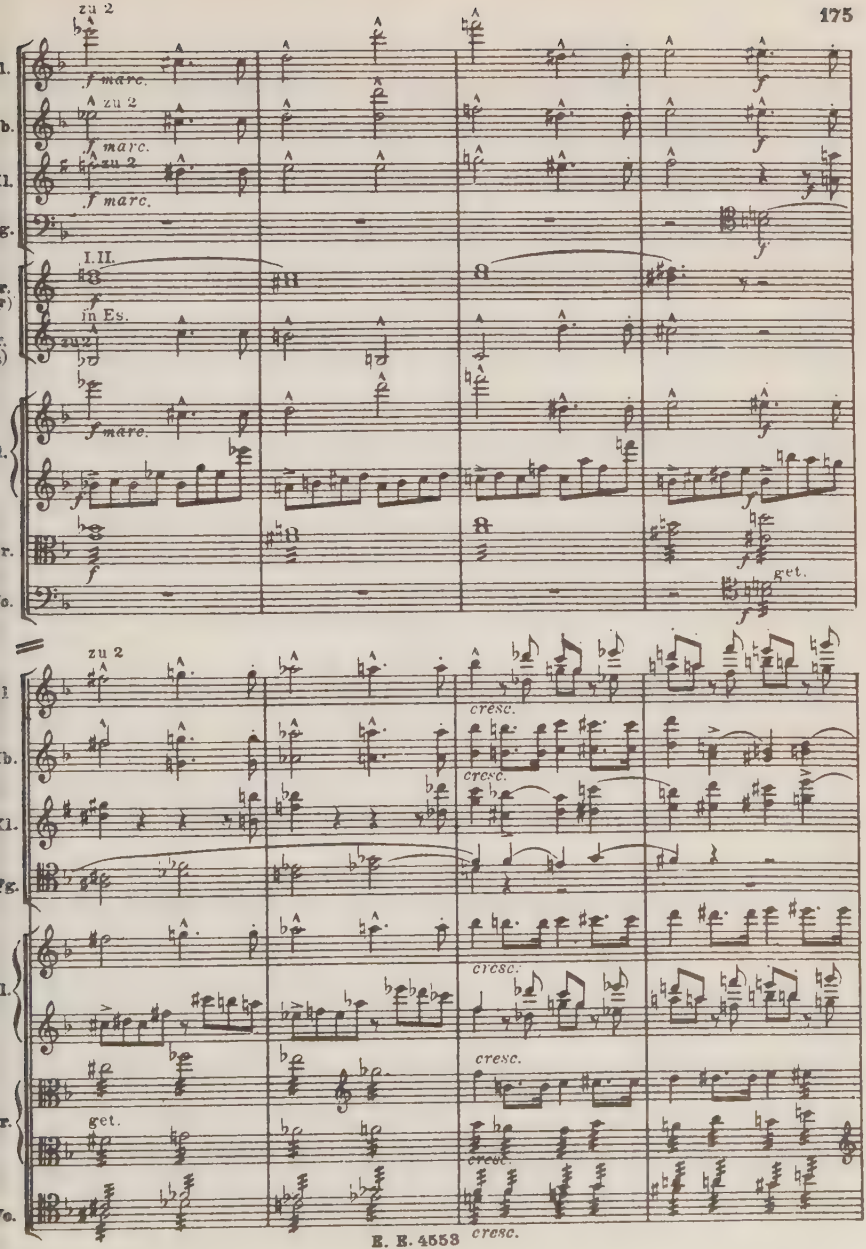

270
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(Es)
Tr.
(Es)
Pos.
Vl.
Br.
Vc.
Kb.
zu 2
in Es
ff
p
f

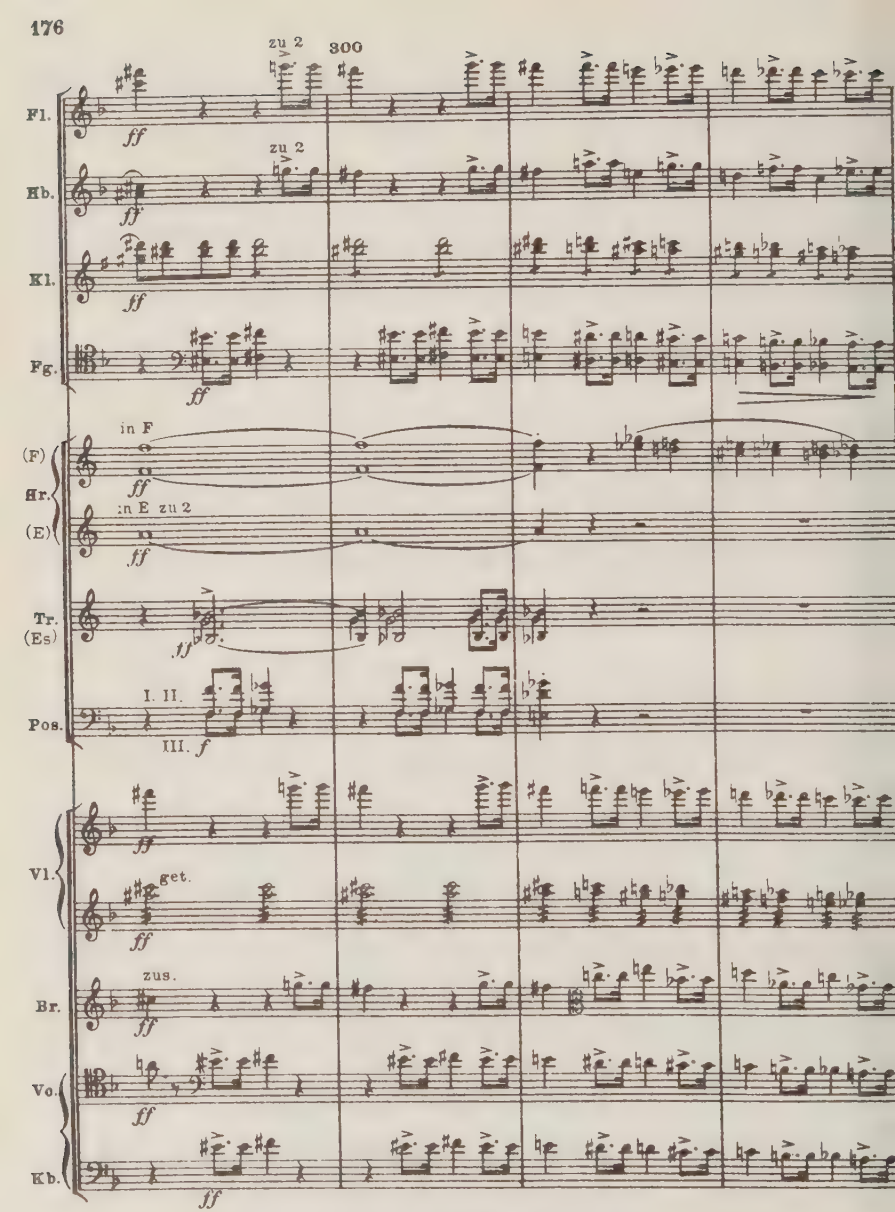

zu 2
Fl.
zu 2
Hb.
zu 2
Kl.
Fg.
(F)
Hr.
III
Es)
Tr.
(Es
Pos.
Vl.
Br.
Vc.
Kb.

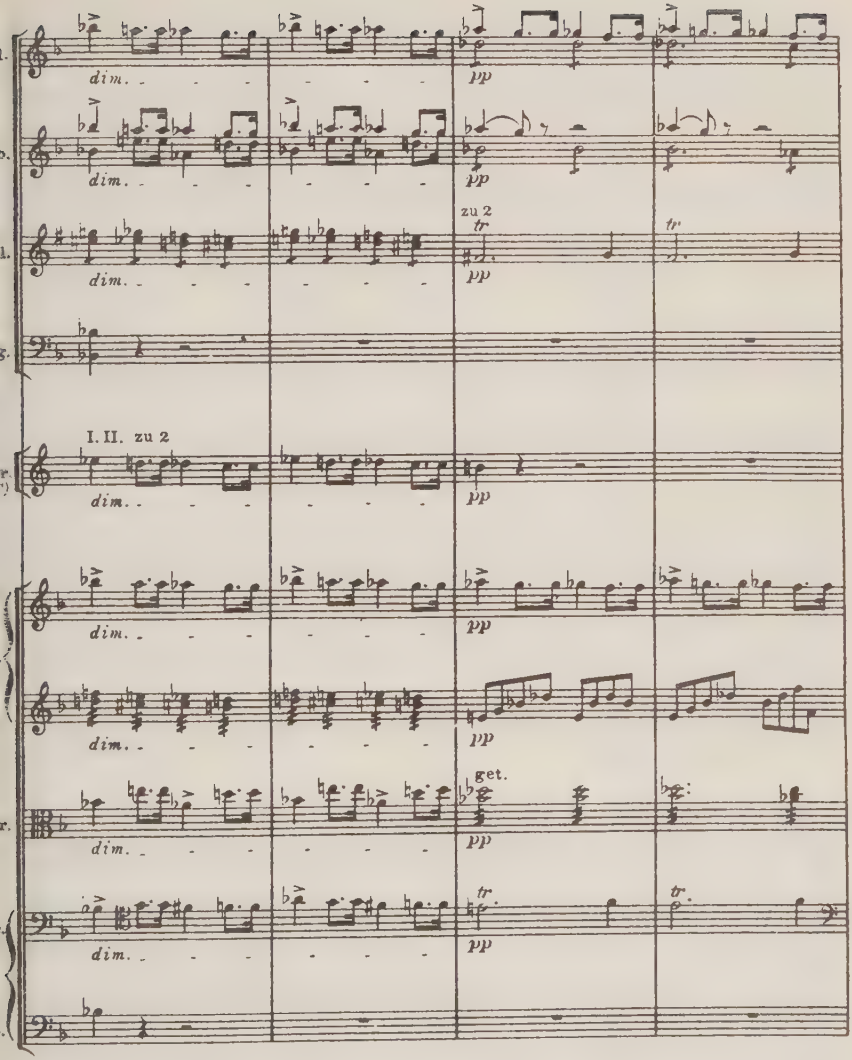

280
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(Es)
Tr.
(Es
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
II.
pp
p
tr
pcresc. sempre

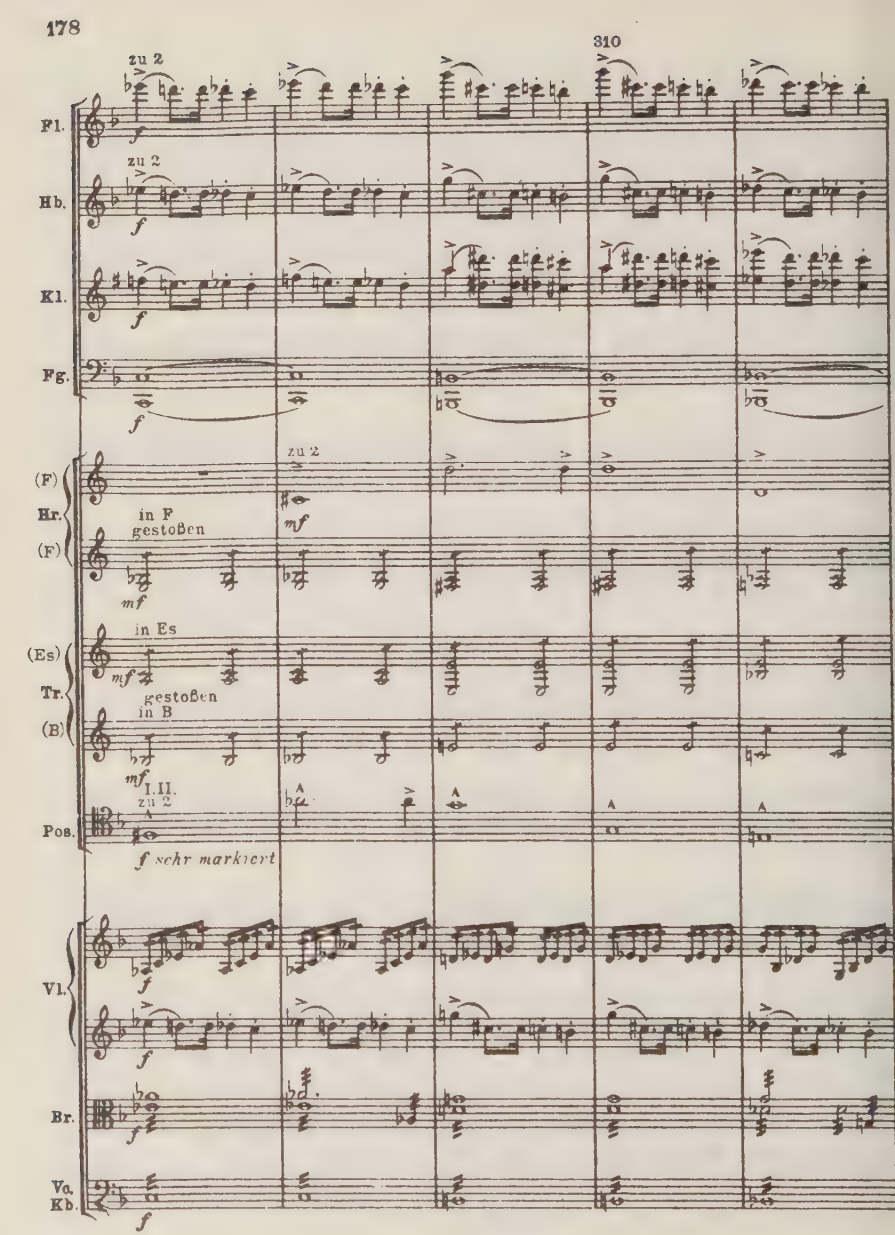

zu 2
Fl.
ff
zu 2
Hb.
ff
Kl.
ff
Fg.
f
ff
(F)
Hr.
ff
in E.
zu 2
(E)
f
ff
Tr.
(Es)
ff
I.II. zu 2
Pos.
ff
Vl.
ff
ff
get.
Br.
ff
Vo.
Kb.
mf cresc.
ff

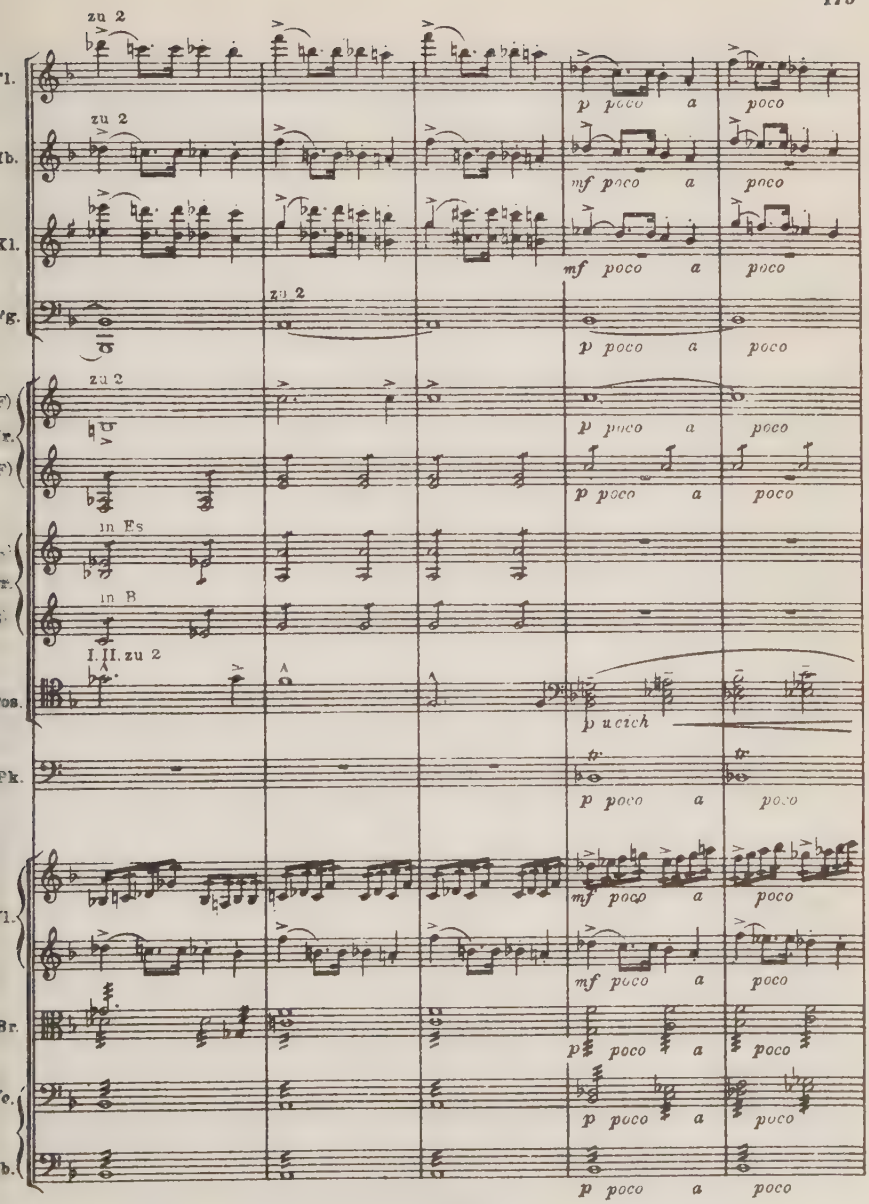

zu 2
290
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(E)
zu 2
Tr.
(Es)
Pos.
Vl.
Br.
Vc
Kb.

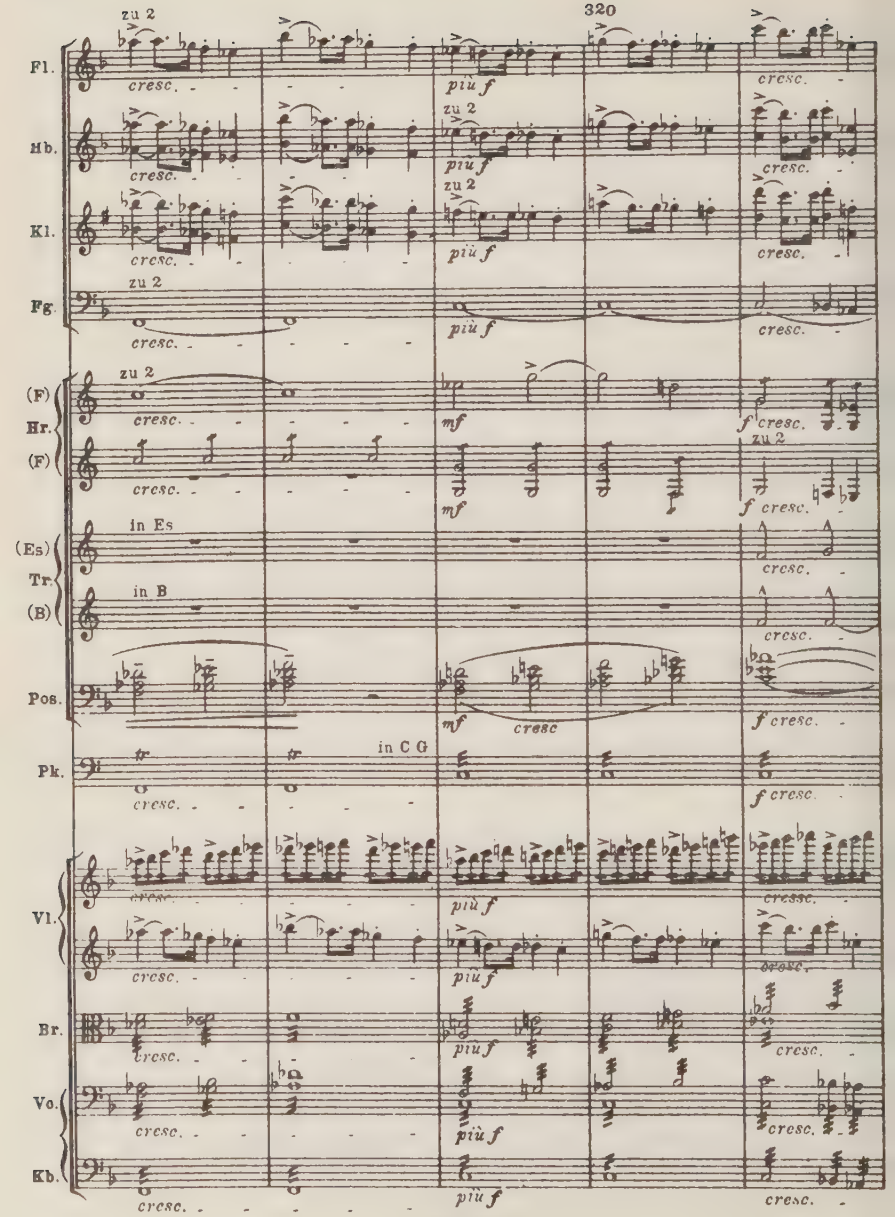

zu 2
f marc.
I. II.
in Es.
get.
cresc.

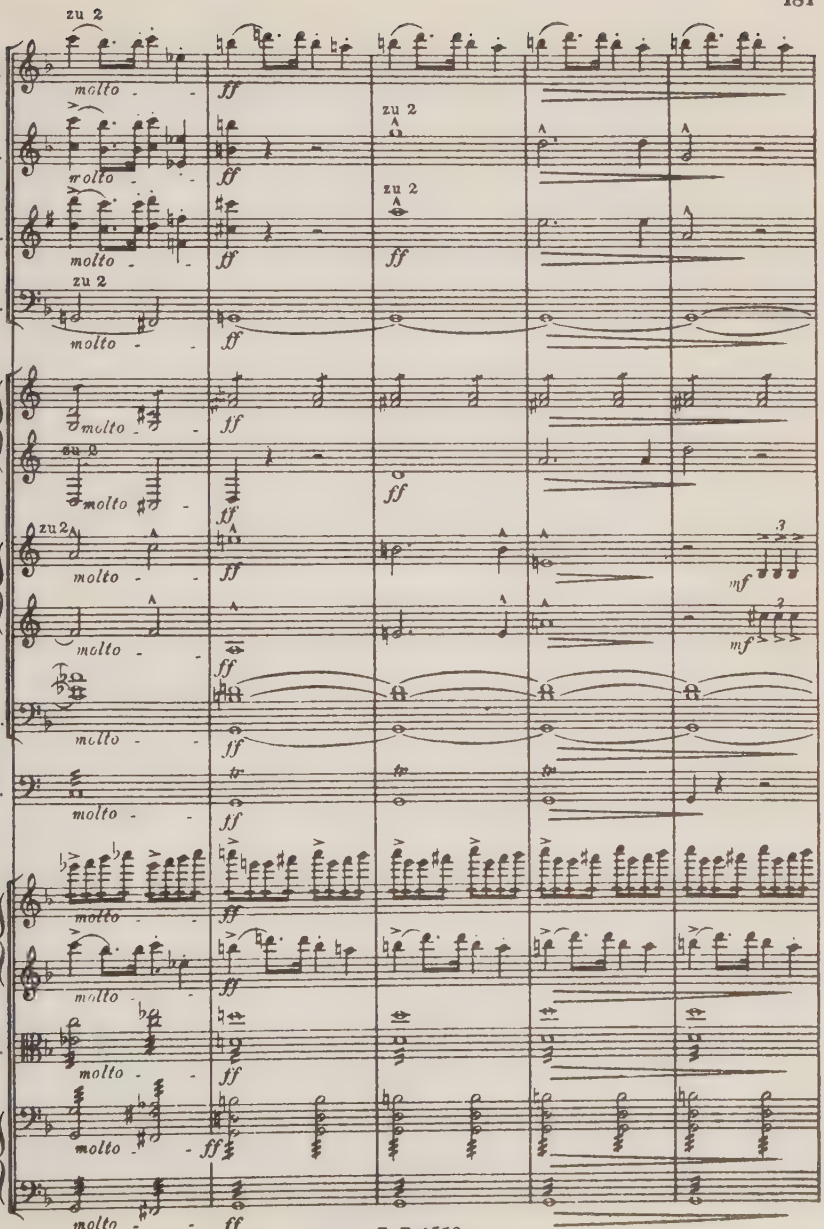

zu 2
300
Fl.
ff
zu 2
Hb.
ff
Kl.
ff
Fg.
ff
in F
(F)
Hr.
ff
in E zu 2
(E)
ff
Tr.
(Es)
ff
I. II.
Pos.
III. f
ff
Vl.
get.
ff
zus.
Br.
ff
Vo.
ff
Kb.
ff


dim.
pp
zu 2
tr
I. II. zu 2
get.


310
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
in F
gestoßen
zu 2
(Es)
Tr.
(B)
in Es
gestoßen
in B
I.II.
zu 2
Pos.
f sehr markiert
Vl.
Br.
Vc.
Kb.

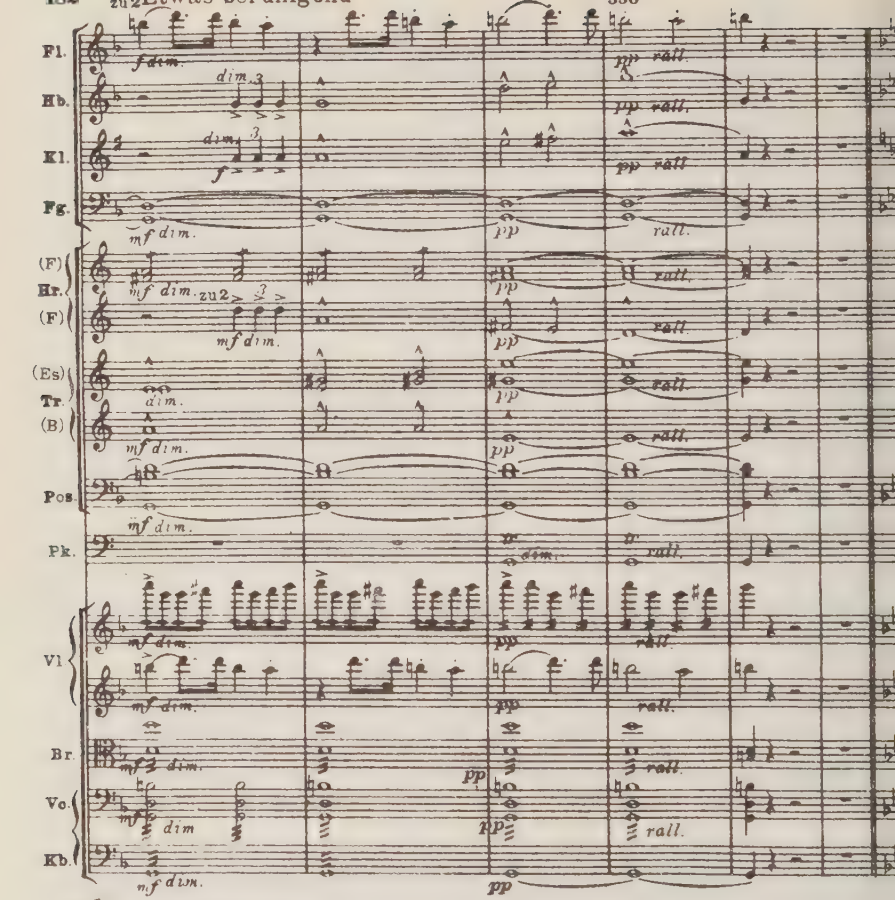

zu 2
zu 2
zu 2
zu 2
in Es
in B
I. II. zu 2
A
p poco a poco
mf poco a poco
p ucich
tr


320
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
(Es)
Tr.
(B)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
zu 2
in Es
in B
in C G
cresc.
più f
mf
f cresc.

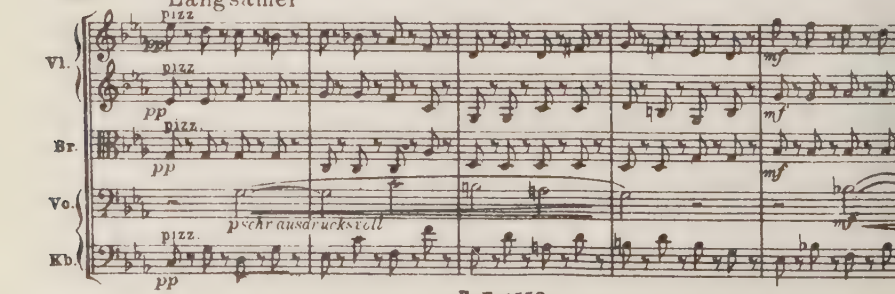

zu 2
Fl.
molto
ff
Hb.
zu 2
Kl.
zu 2
Fg.
(F)
Hr.
(F)
Es)
Tr.
(B)
mf
Pos.
Pk.
Vl.
Br.
Vc.
Kb.

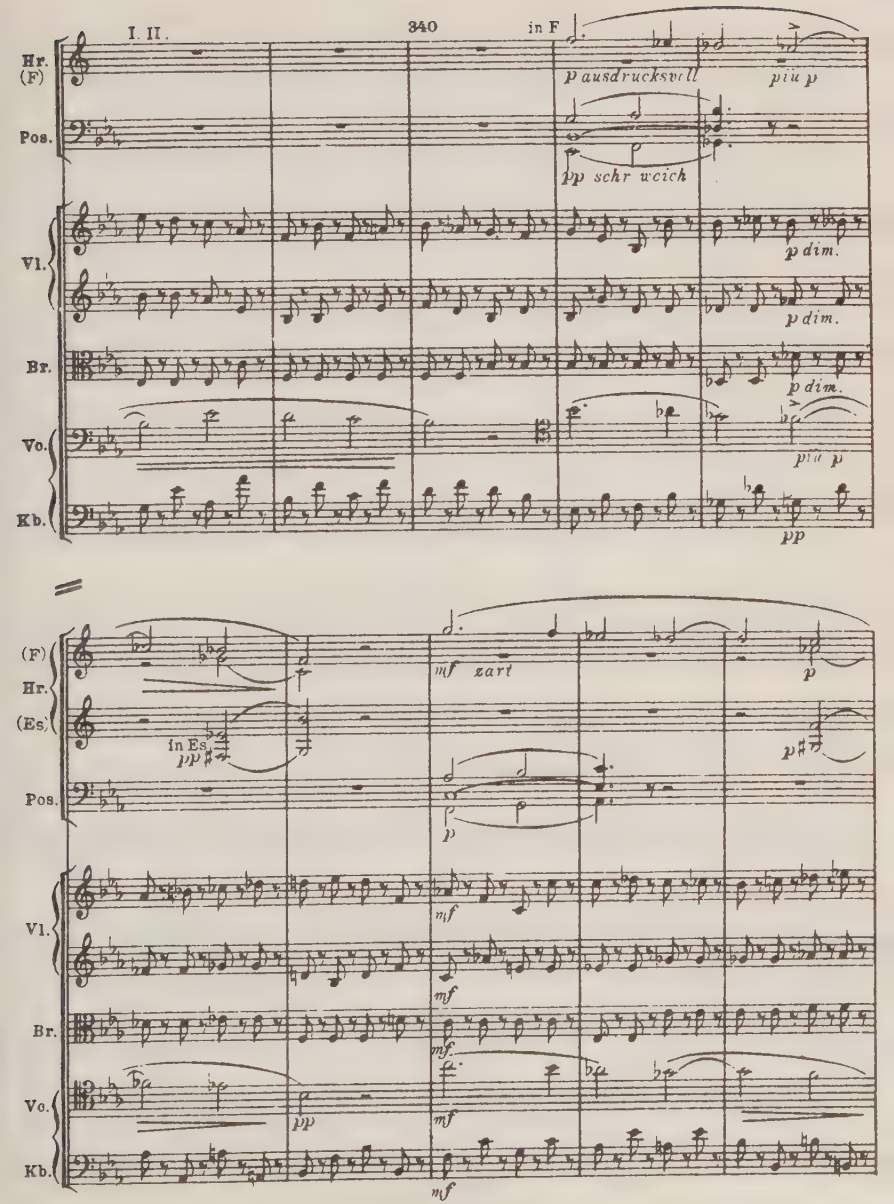
zu 2 Etwas beruhigend

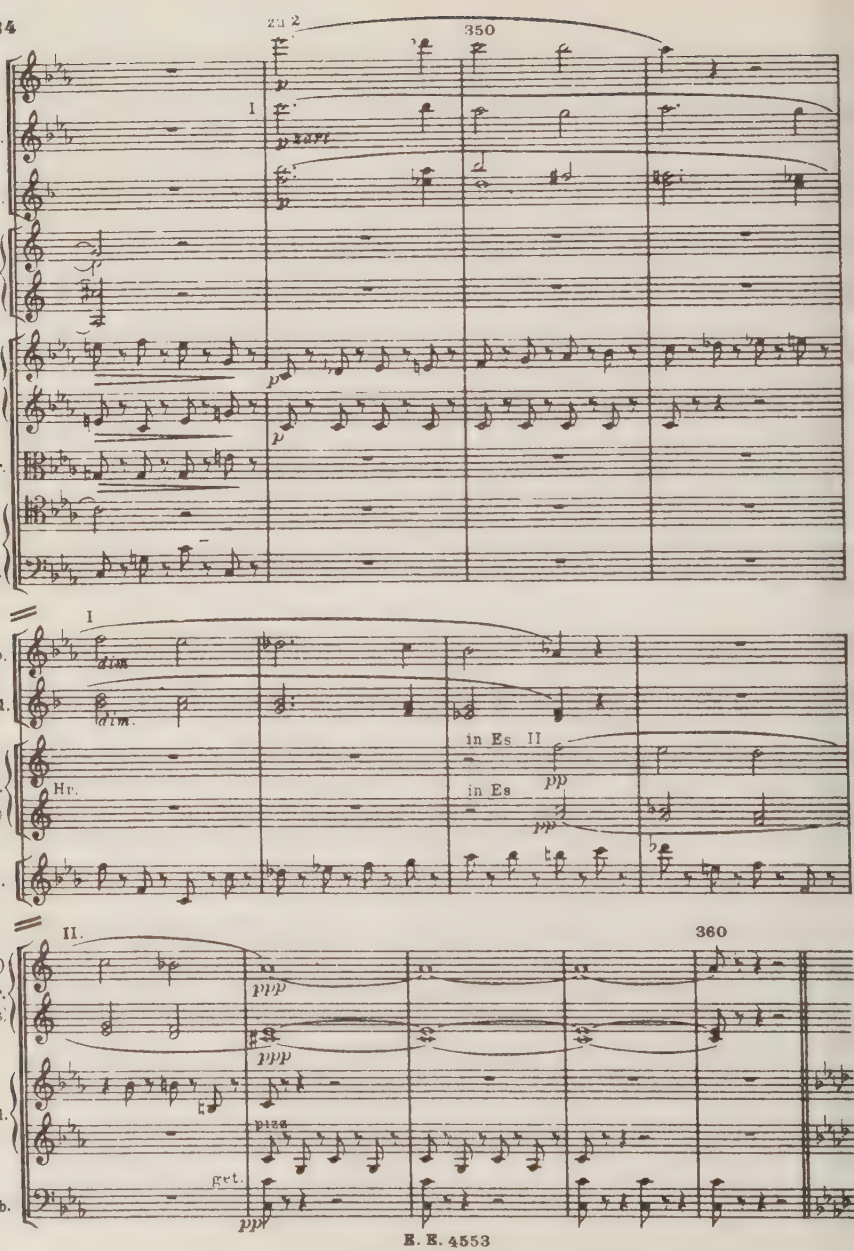
330

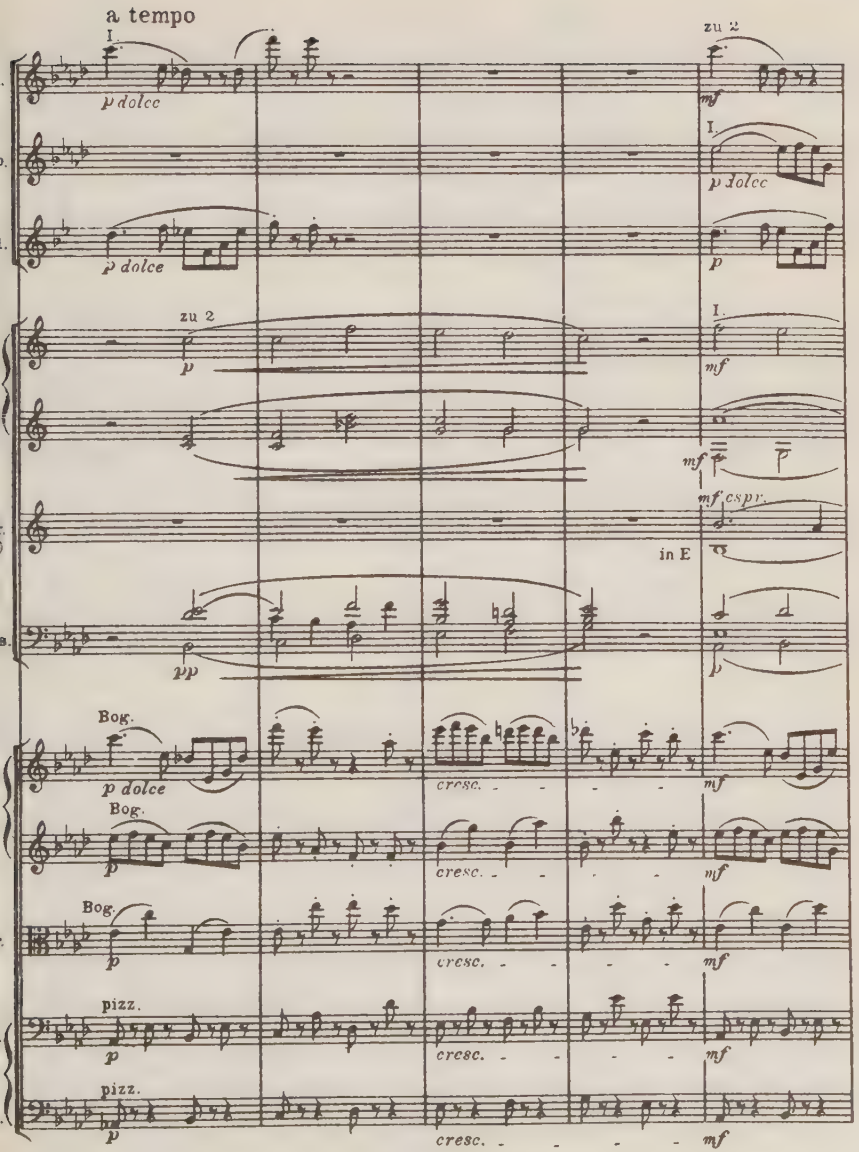


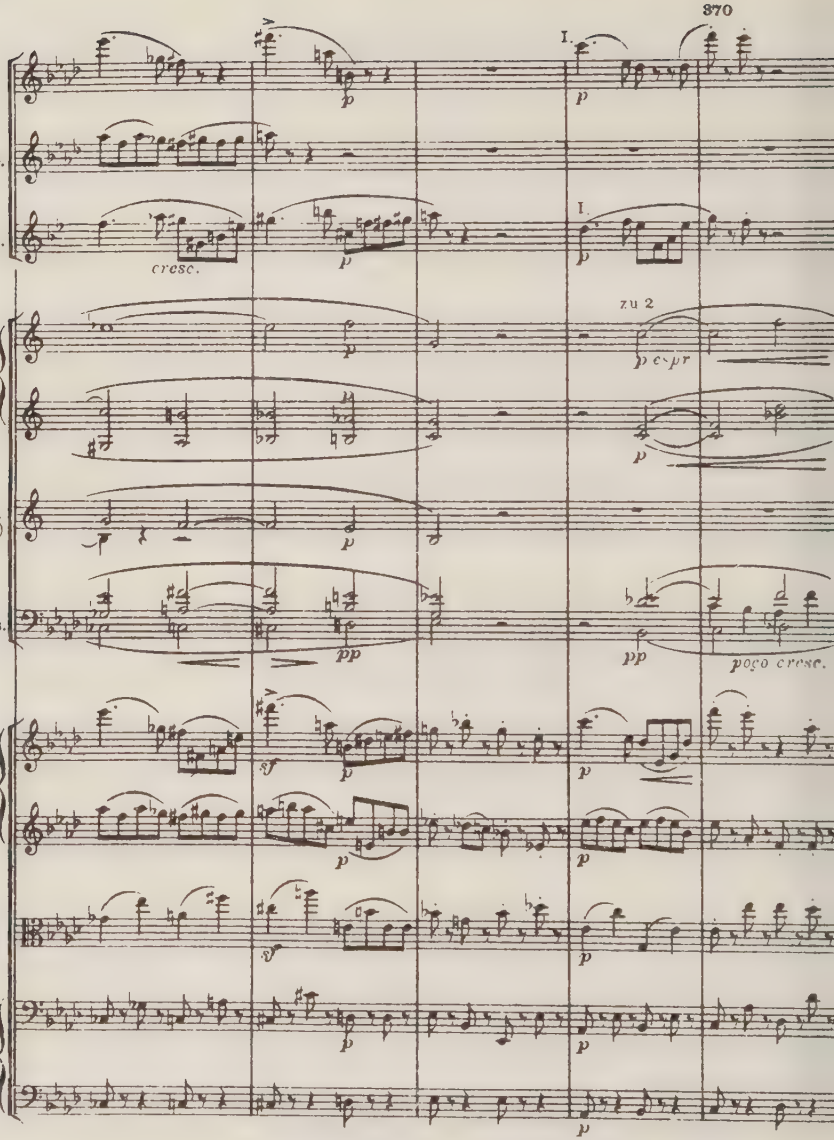
Langsamer

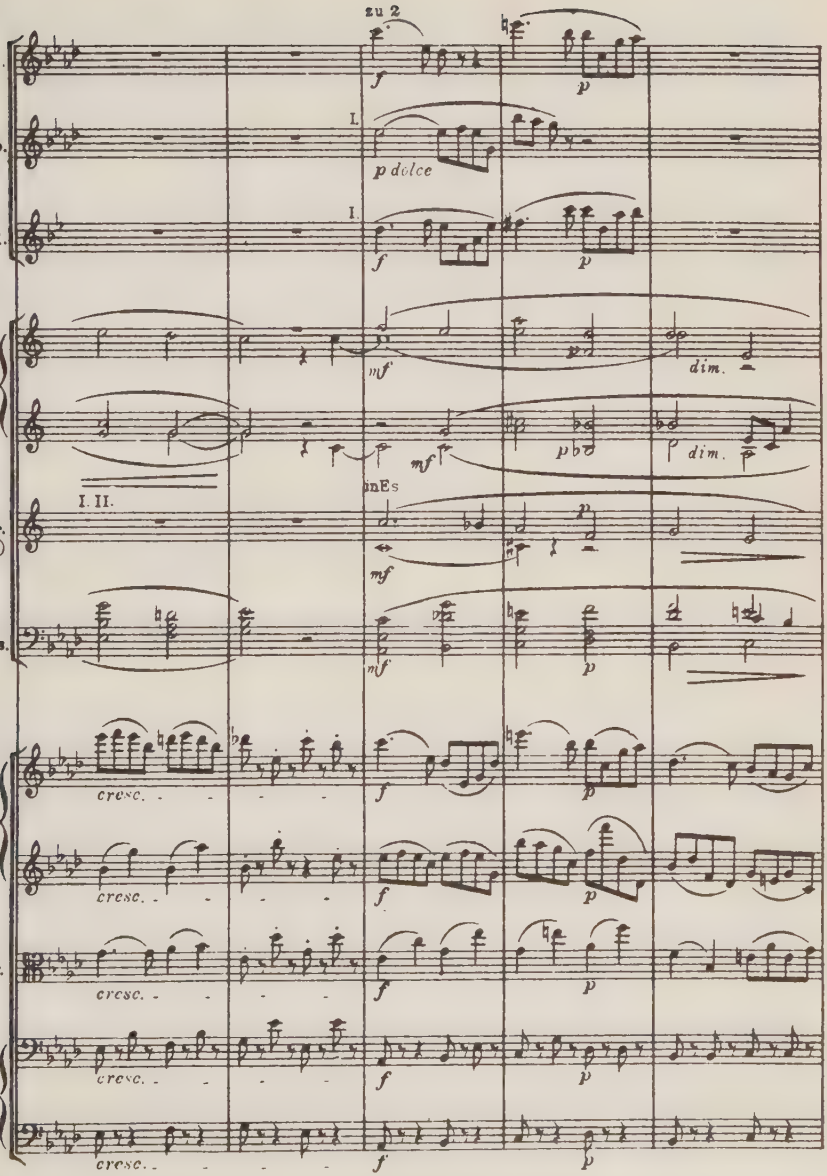


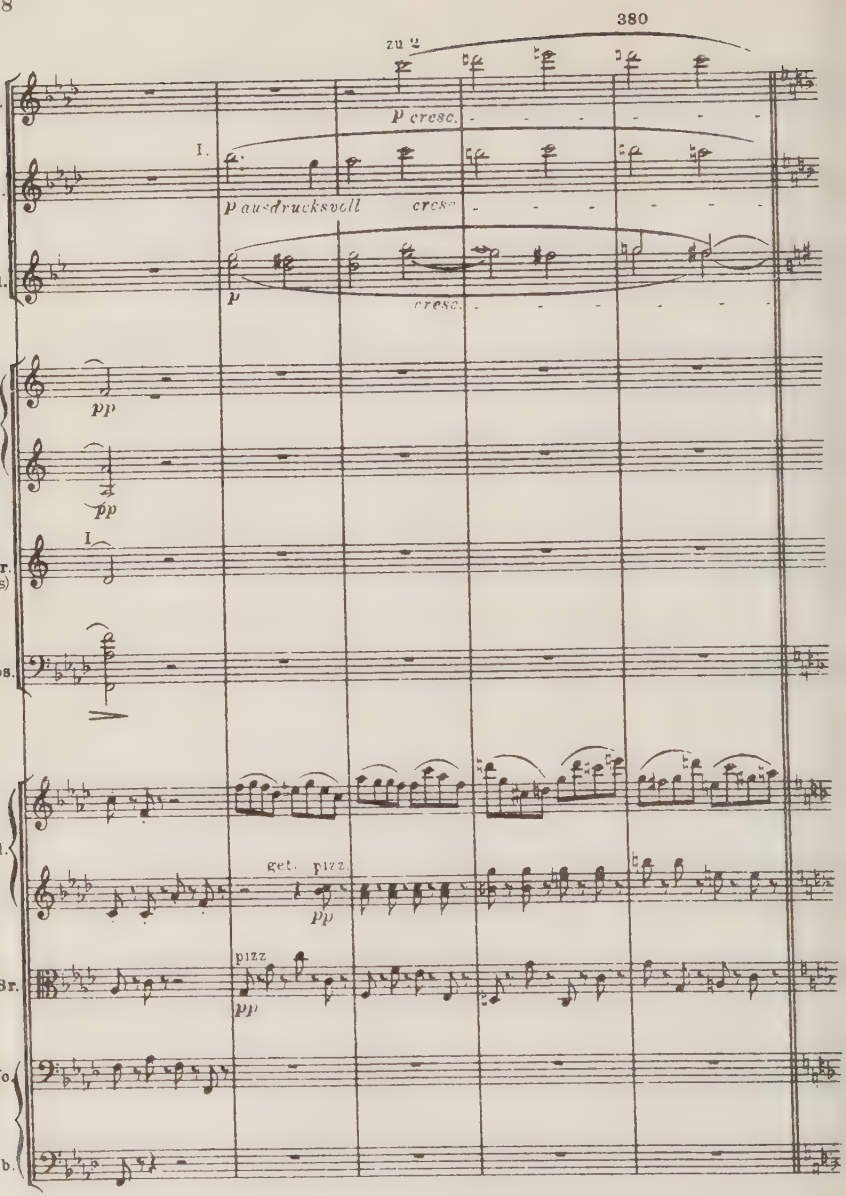

I. II.
340
in F
Hr. (F)
Pos.
Vl.
Br.
Vc.
Kb.
p ausdrucksvoll
più p
pp schr weich
p dim.
p dim.
p dim.
più p
pp
(F)
Hr.
(Es)
Pos.
Vl.
Br.
Vc.
Kb.
in Es
pp
mf zart
p
p
p
mf
mf
mf
pp
mf
mf

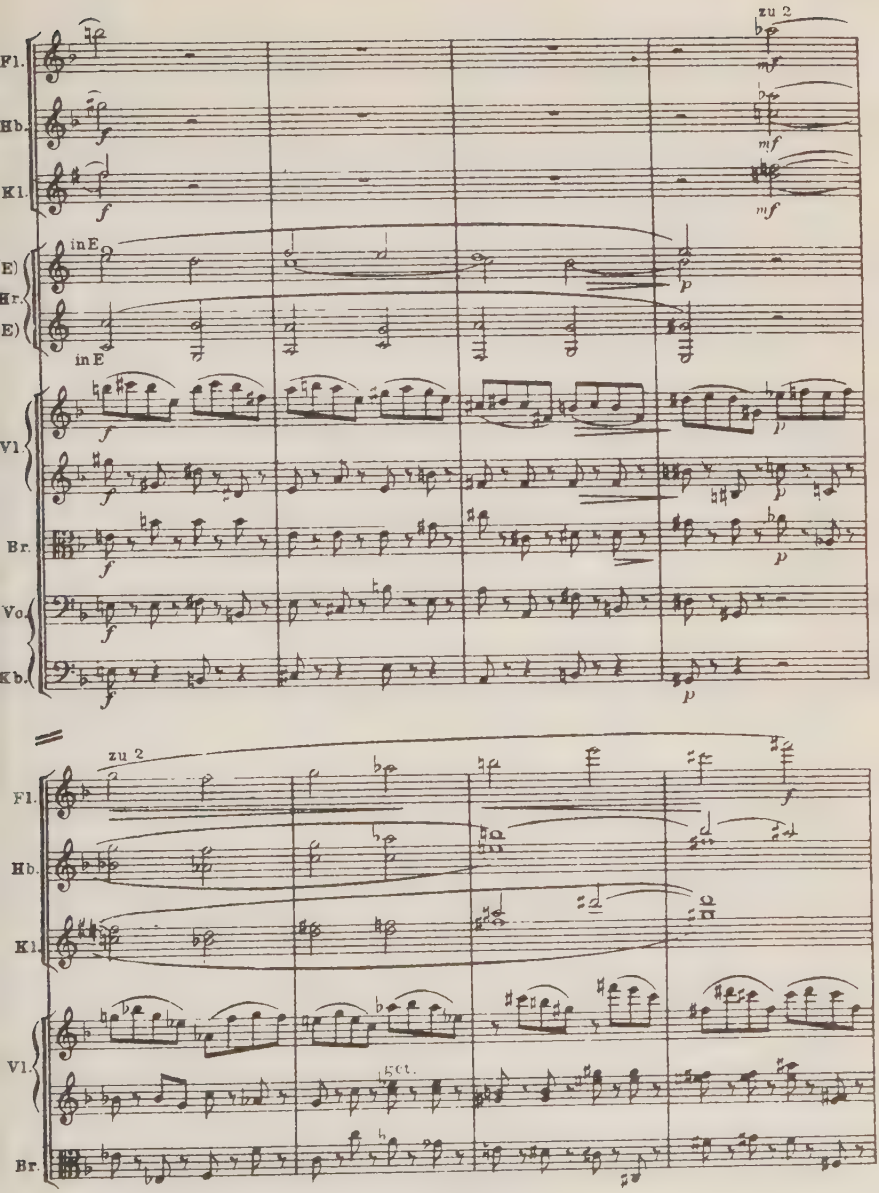

zu 2
350
I
Fl.
Hb.
Kl.
(F)
Hr.
(Es)
Vl.
Br.
Vc.
Kb.
I
Hb.
Kl.
dim.
dim.
(Es)
Hr.
Hr.
(Es)
in Es II
in Es
pp
pp
Vl.
II.
360
(Es)
Hr.
(Es)
ppp
ppp
Vl.
piz.
Kb.
ppp

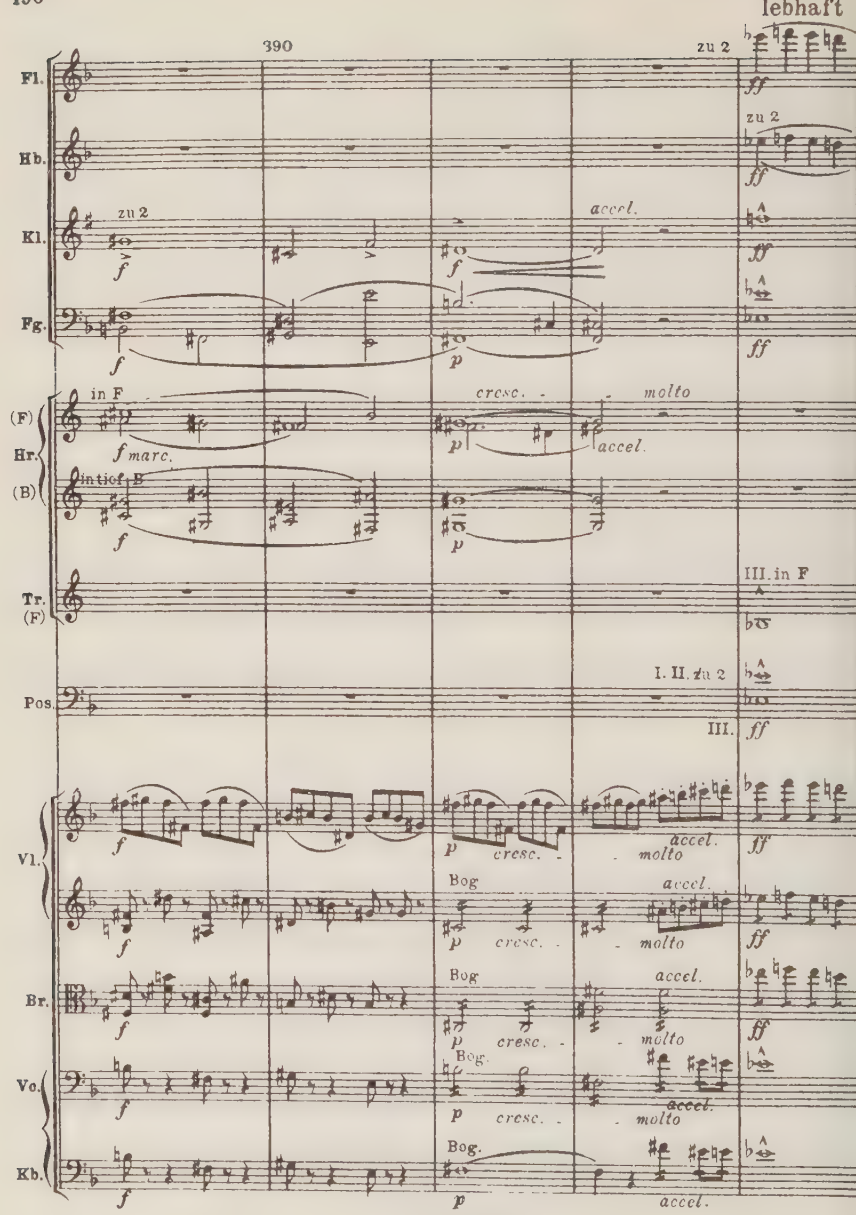

a tempo
I.
p dolce
zu 2
mf
I.
p dolce
p dolce
p
zu 2
p
I.
mf
mf
mf cresp.
in E
pp
p
Bog.
p dolce
cresc.
mf
Bog.
p
cresc.
mf
Bog.
p
cresc.
mf
pizz.
p
cresc.
mf
pizz.
p
cresc.
mf

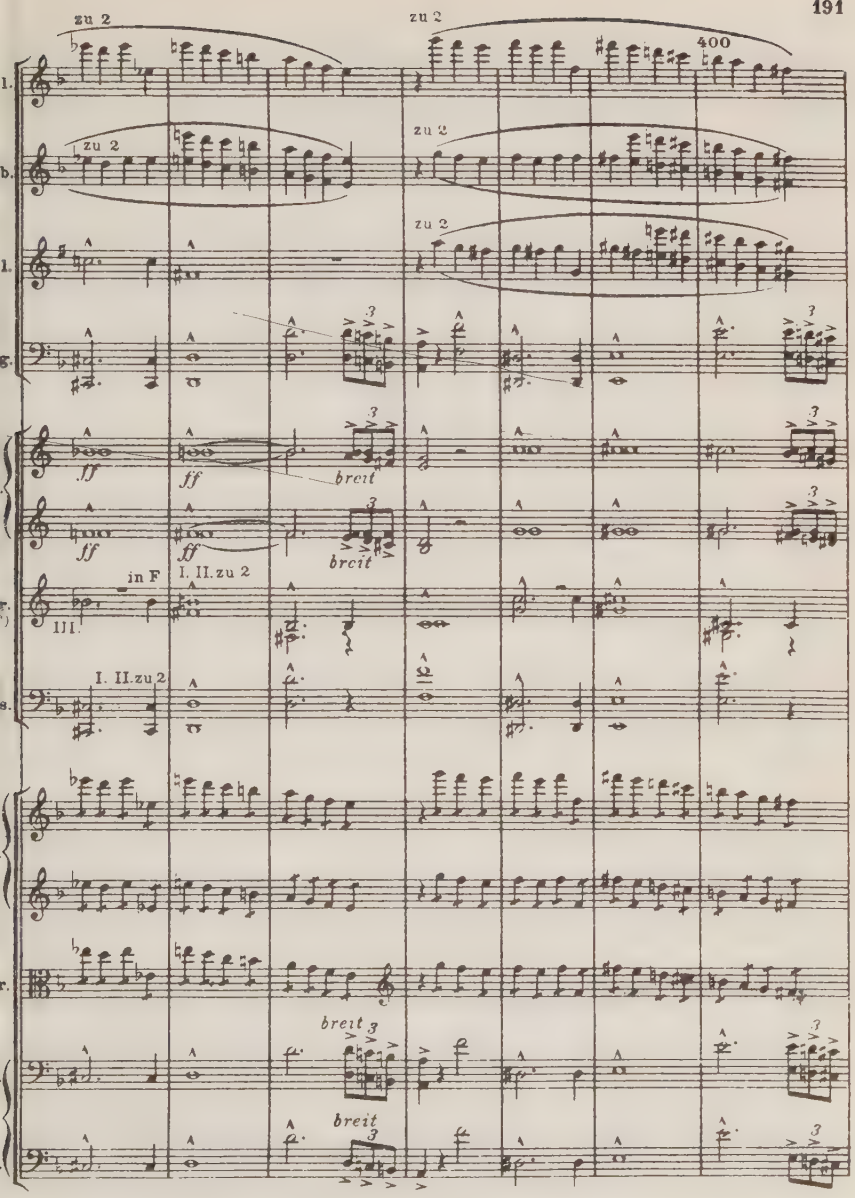

370
I.
Fl.
Hb.
Kl.
cresc.
zu 2
(Es)
Hr.
(Es)
Tr.
(E)
Pos.
poco cresc.
Vl.
Br
Vo.
Kb.

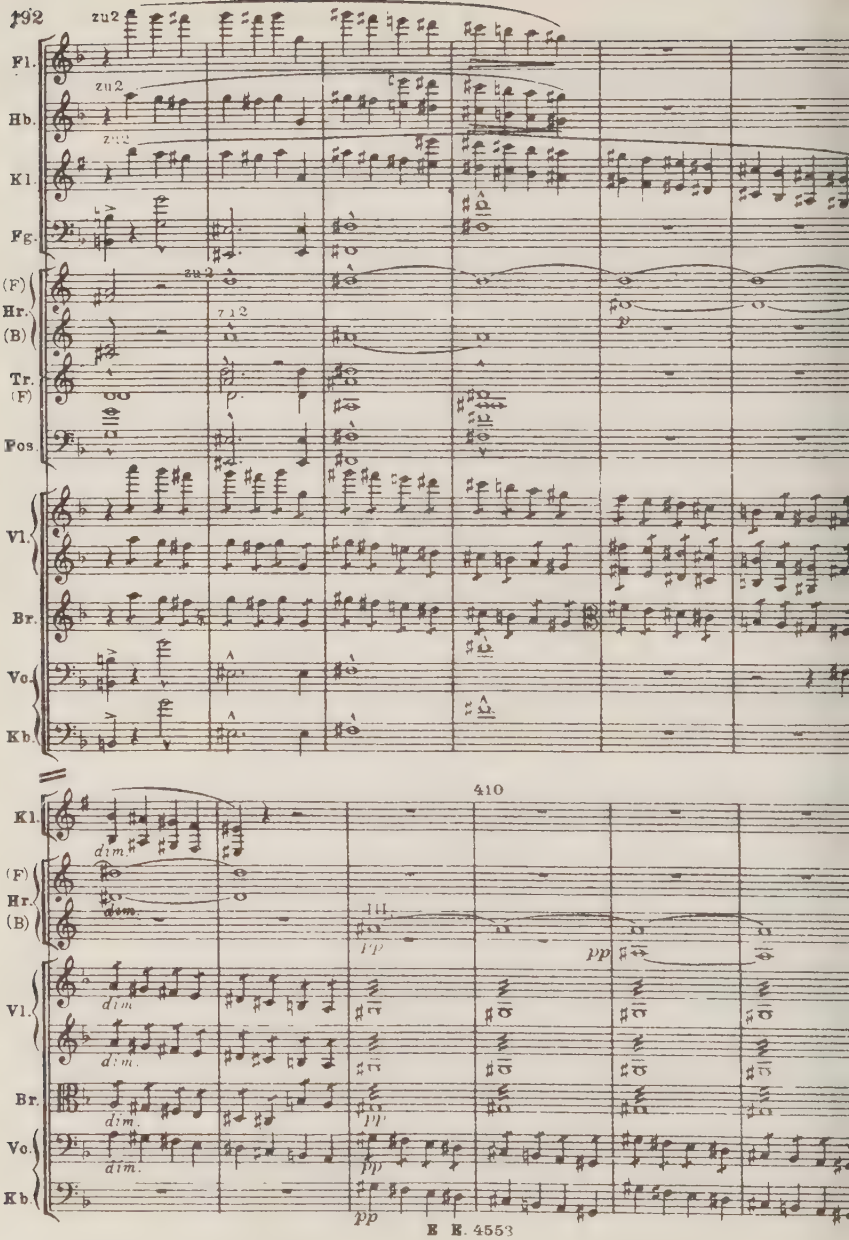

zu 2
Fl.
Hb.
I.
p dolce
Kl.
I.
(Es)
Hr.
(Es)
mf
dim.
inEs
I. II.
Tr.
(Es)
Pos.
cresc.
Vl.
Br.
Vc.
Kb.

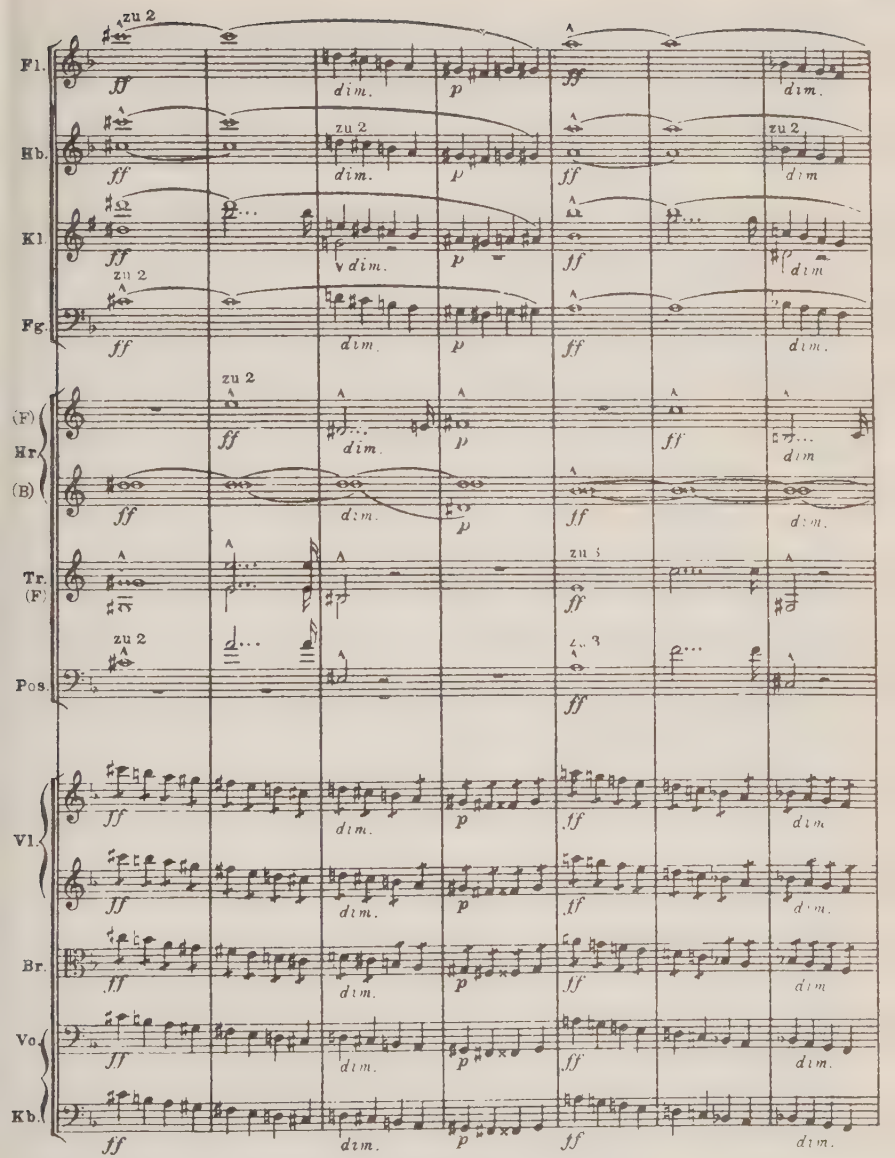

380
zu 2
Fl.
p cresc.
I.
Hb.
p ausdrucksvoll
cresc.
Kl.
p
cresc.
(Es)
Hr.
(Es)
pp
pp
I.
Tr.
(Es)
Pos.
Vl.
get. pizz.
pp
pizz
Br.
pp
Vc.
Kb.

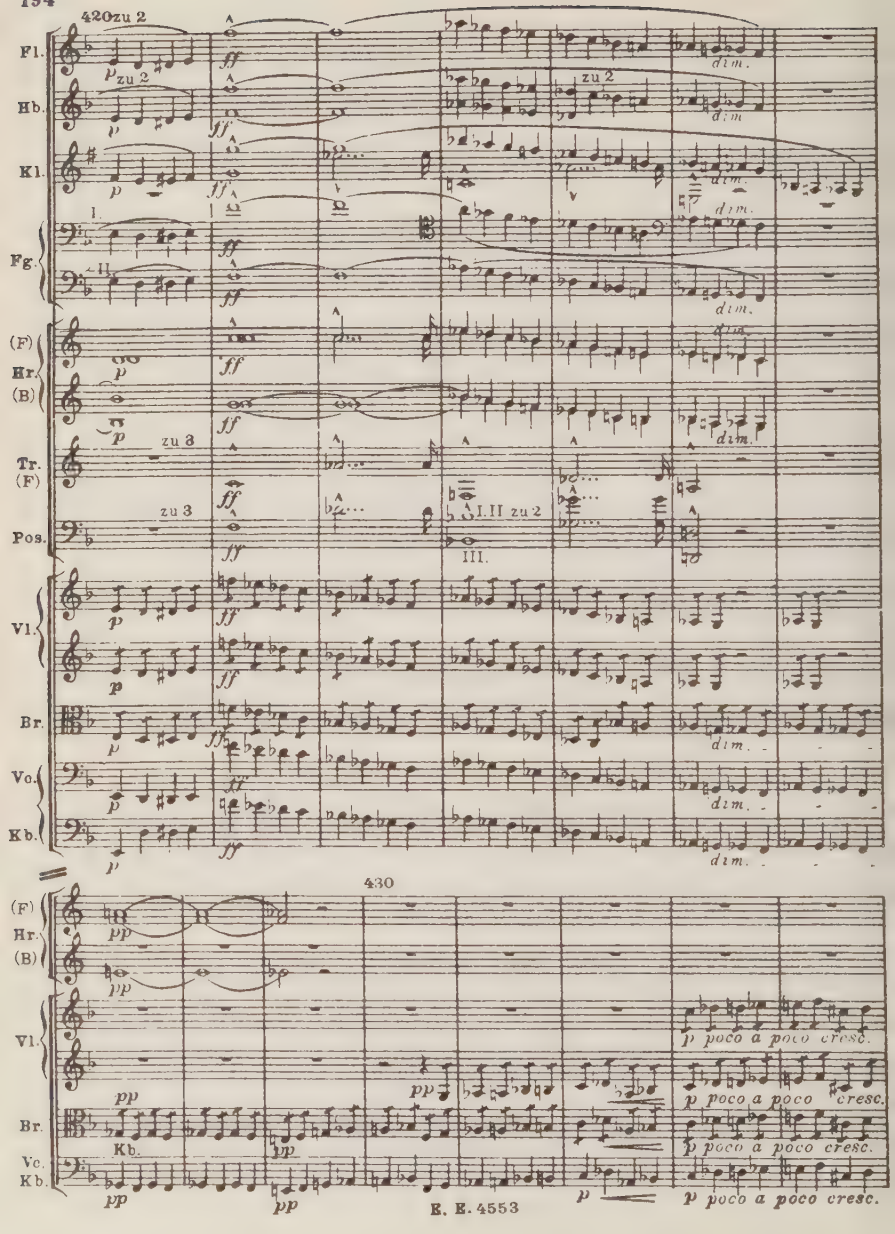

zu 2
Fl.
Hb.
Kl.
mf
mf
mf
E)
Hr.
E)
in E
in E
p
Vl.
Br.
Vo.
Kb.
f
f
f
f
p
p
p
zu 2
Fl.
Hb.
Kl.
f
Vl.
Br.
tacet.

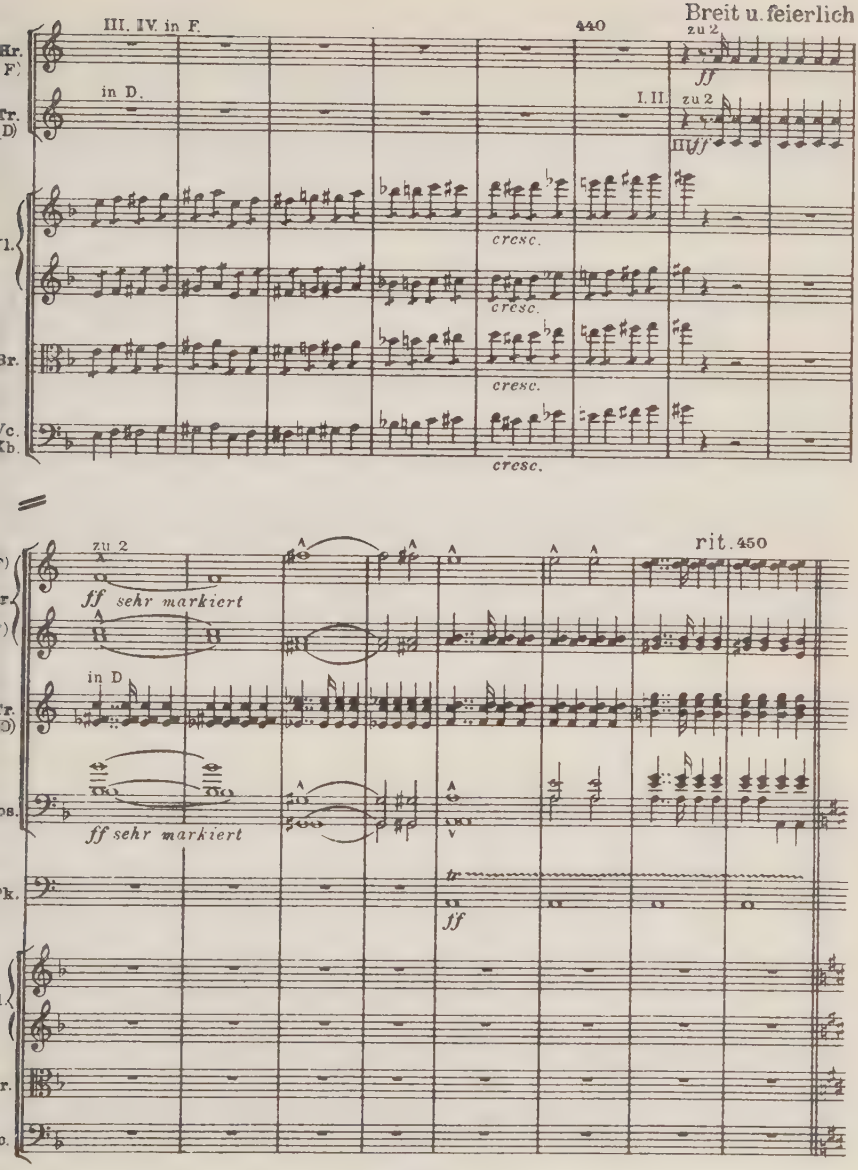

Sehr lebhaft
390
zu 2
Fl.
Hb.
Kl.
Fg.
in F
cresc.
molto
accel.
(F)
Hr.
(B)
in tief B
III. in F
Tr.
(F)
I. II. zu 2
Pos.
III.
Vl.
Bog.
Br.
Vc.
Kb.

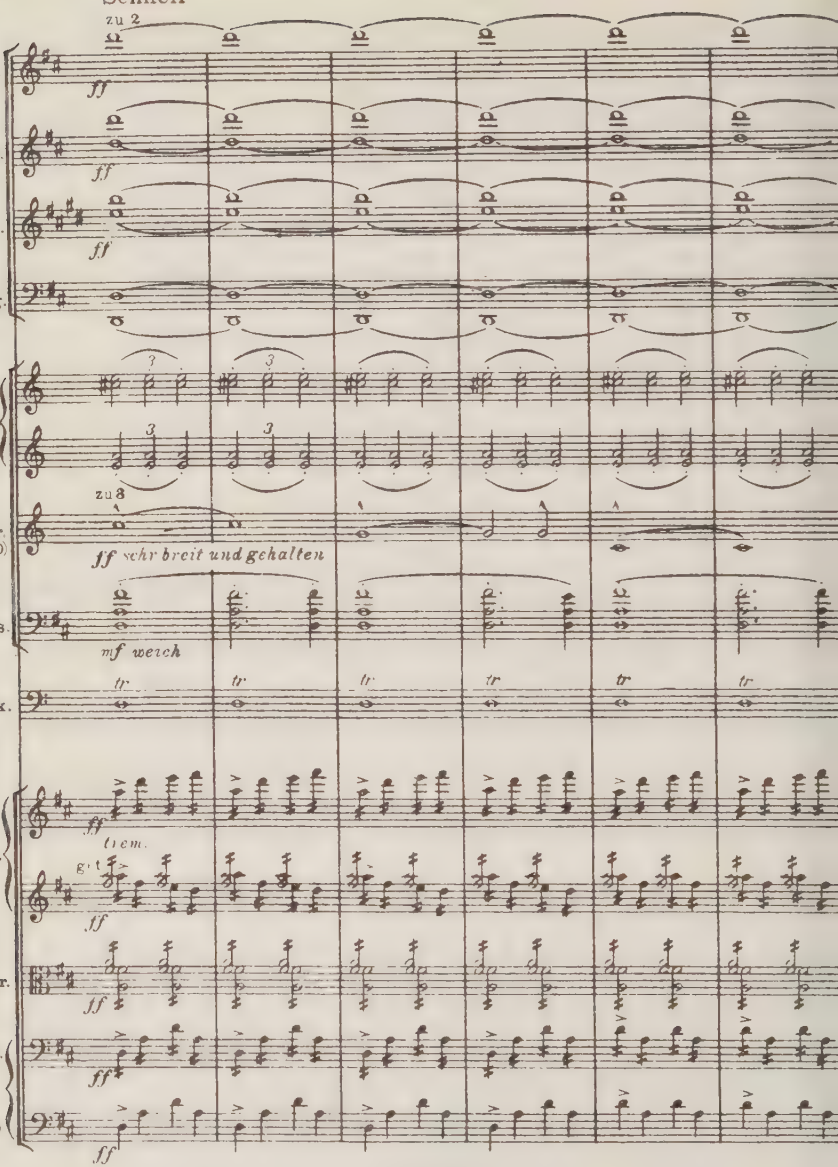

zu 2
zu 2
400
zu 2
zu 2
zu 2
ff
ff
breit
ff
ff
breit
in F
I. II. zu 2
III.
I. II. zu 2
breit
breit

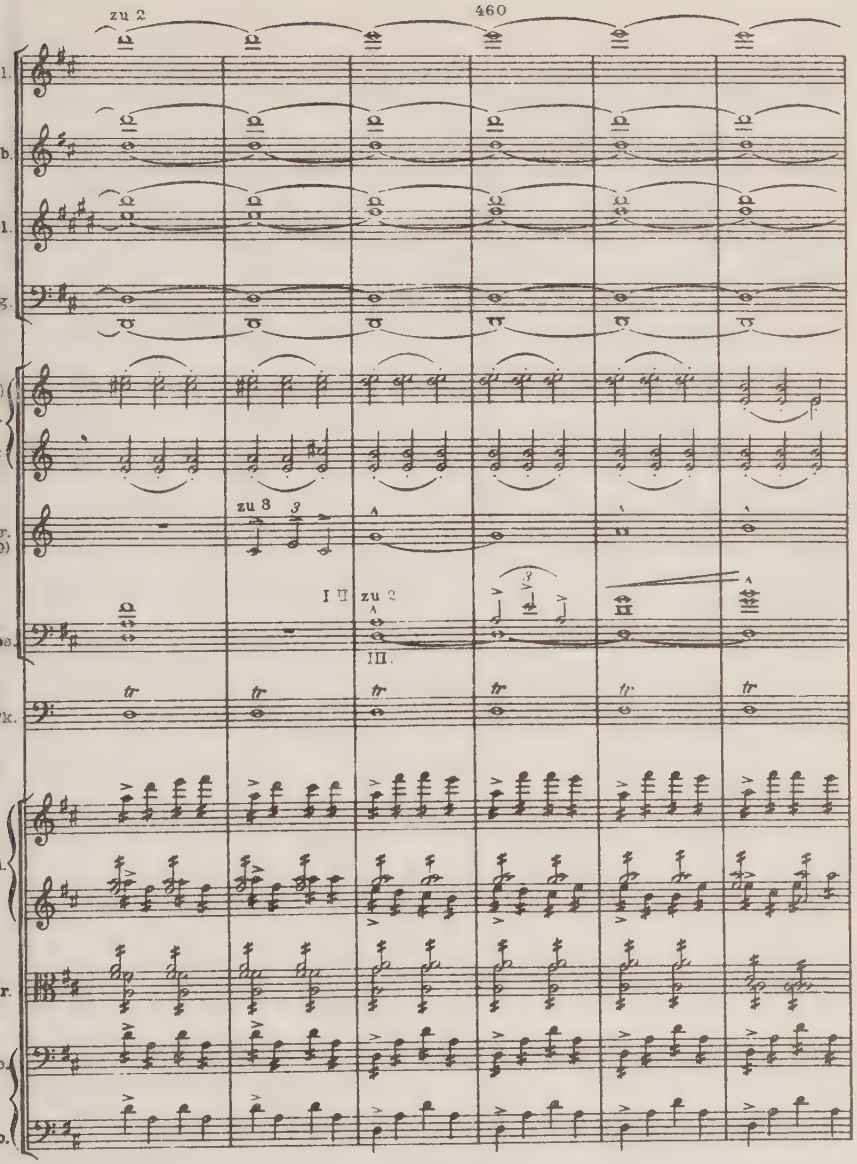

192
zu2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(F)
Pos.
Vl.
Br.
Vc.
Kb.
410
dim.
pp
E E. 4553

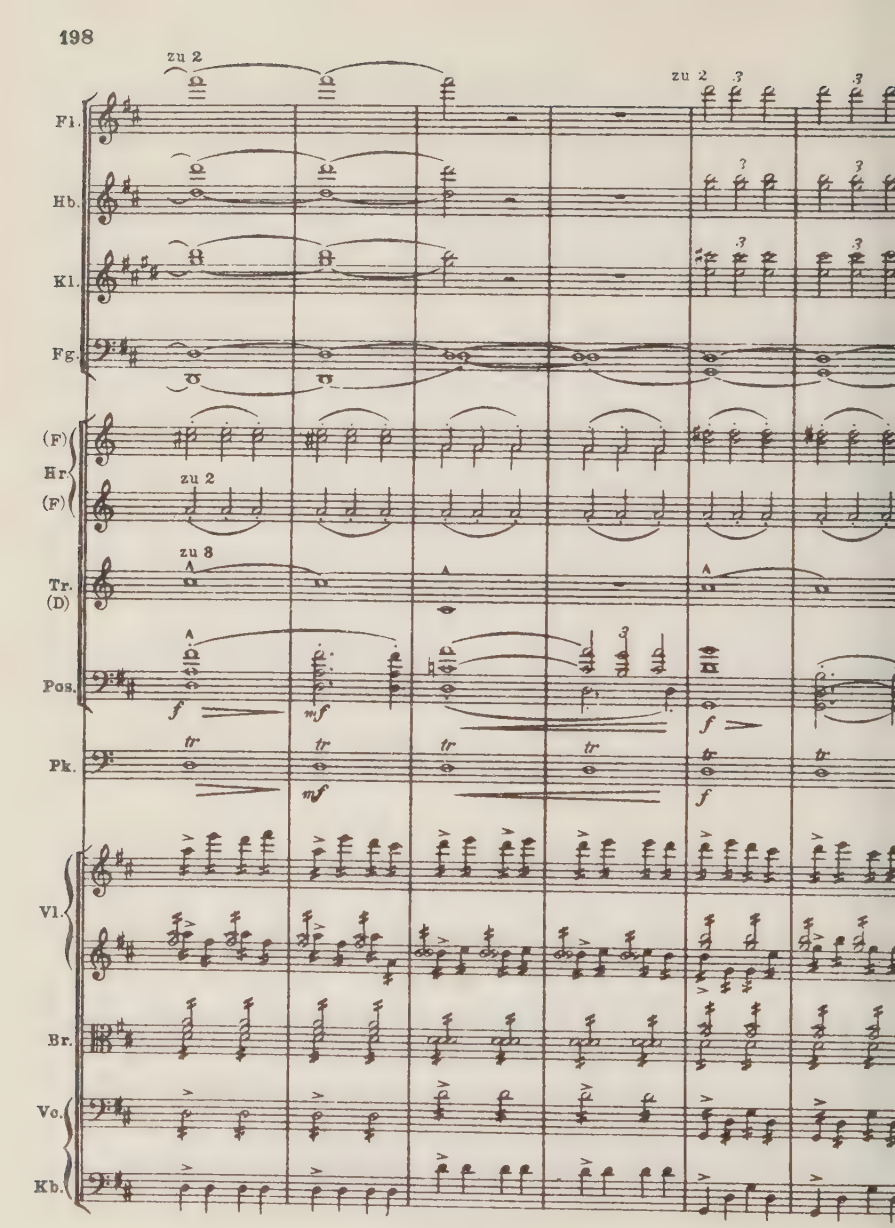

Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(F)
Pos.
Vl.
Br.
Vc.
Kb.
zu 2
zu 3
ff
dim.
p

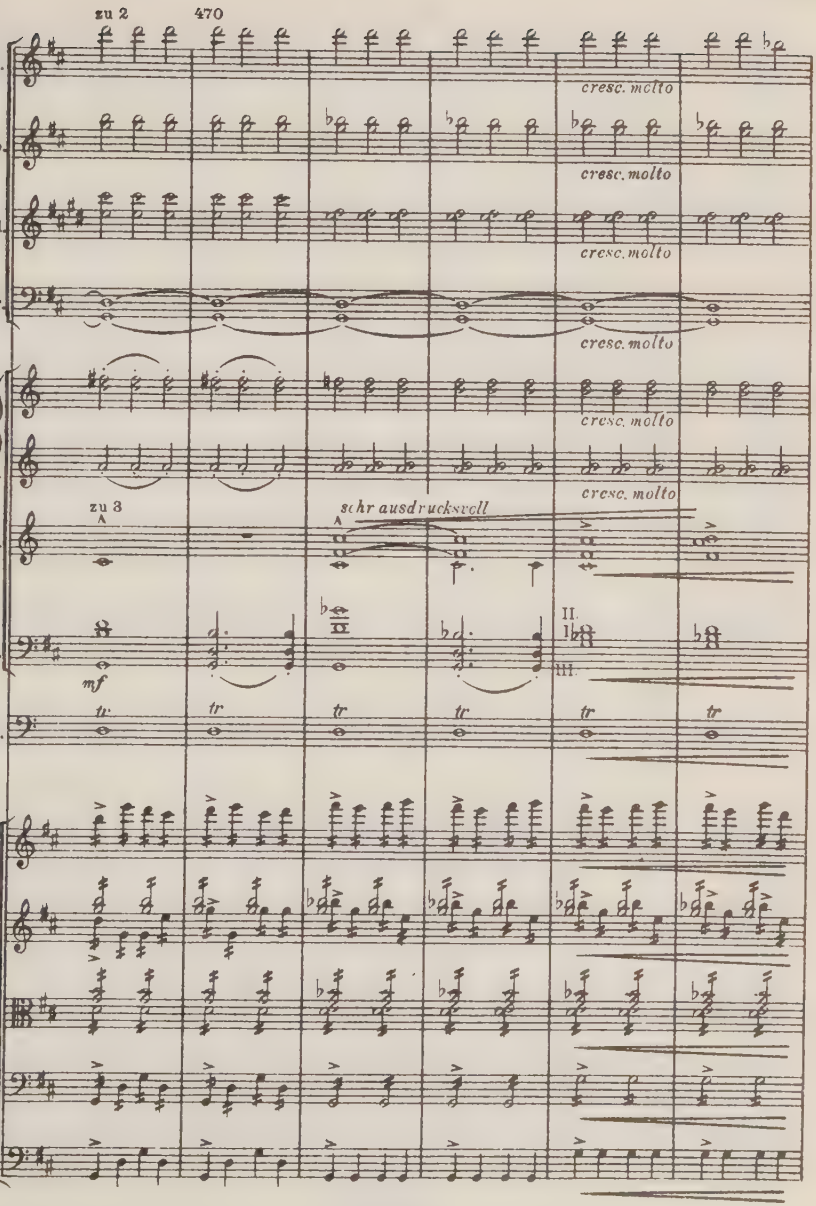

420 zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(B)
Tr.
(F)
Pos.
Vl.
Br.
Vc.
Kb.
zu 2
zu 3
I.II zu 2
III.
dim.
430
p poco a poco cresc.

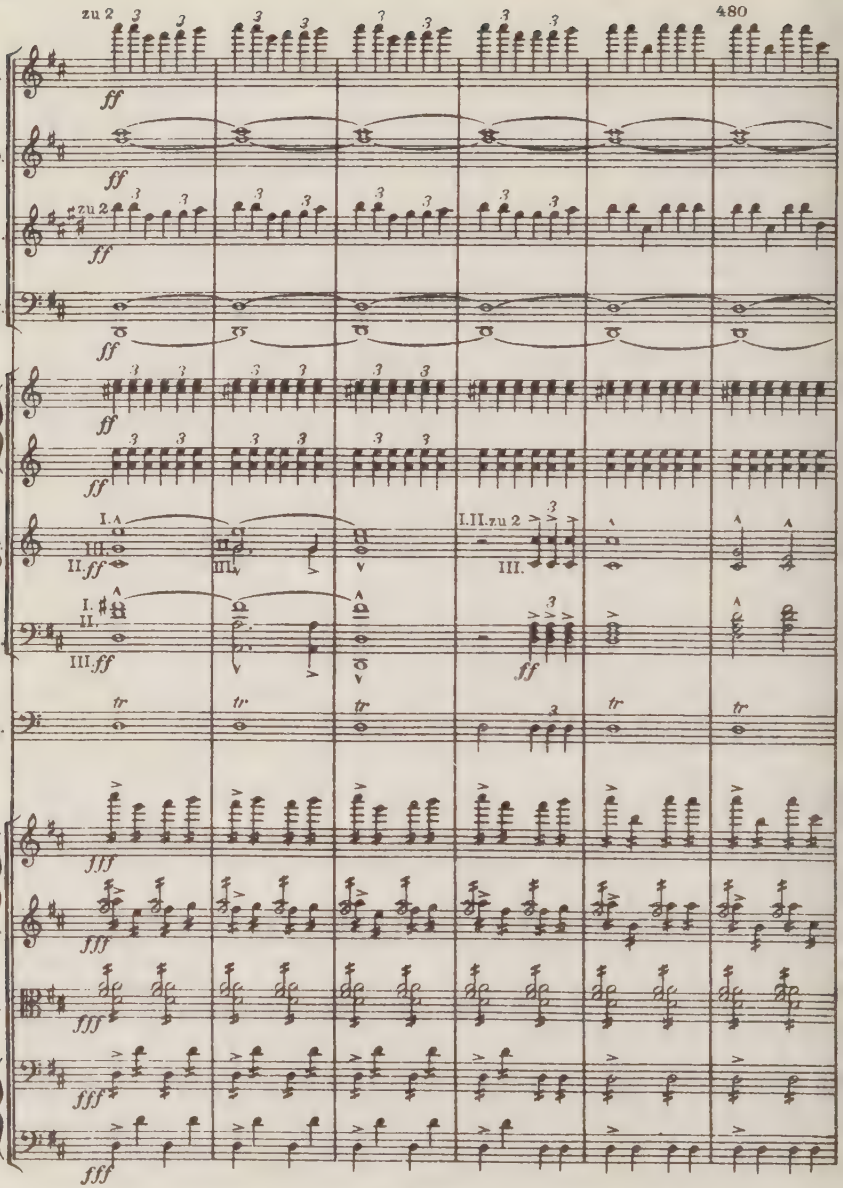

III. IV. in F.
440
Breit u. feierlich
zu 2
ff
in D.
I. II.
zu 2
III ff
cresc.
cresc.
cresc.
cresc.
zu 2
ff sehr markiert
in D
ff sehr markiert
rit.
450
ff

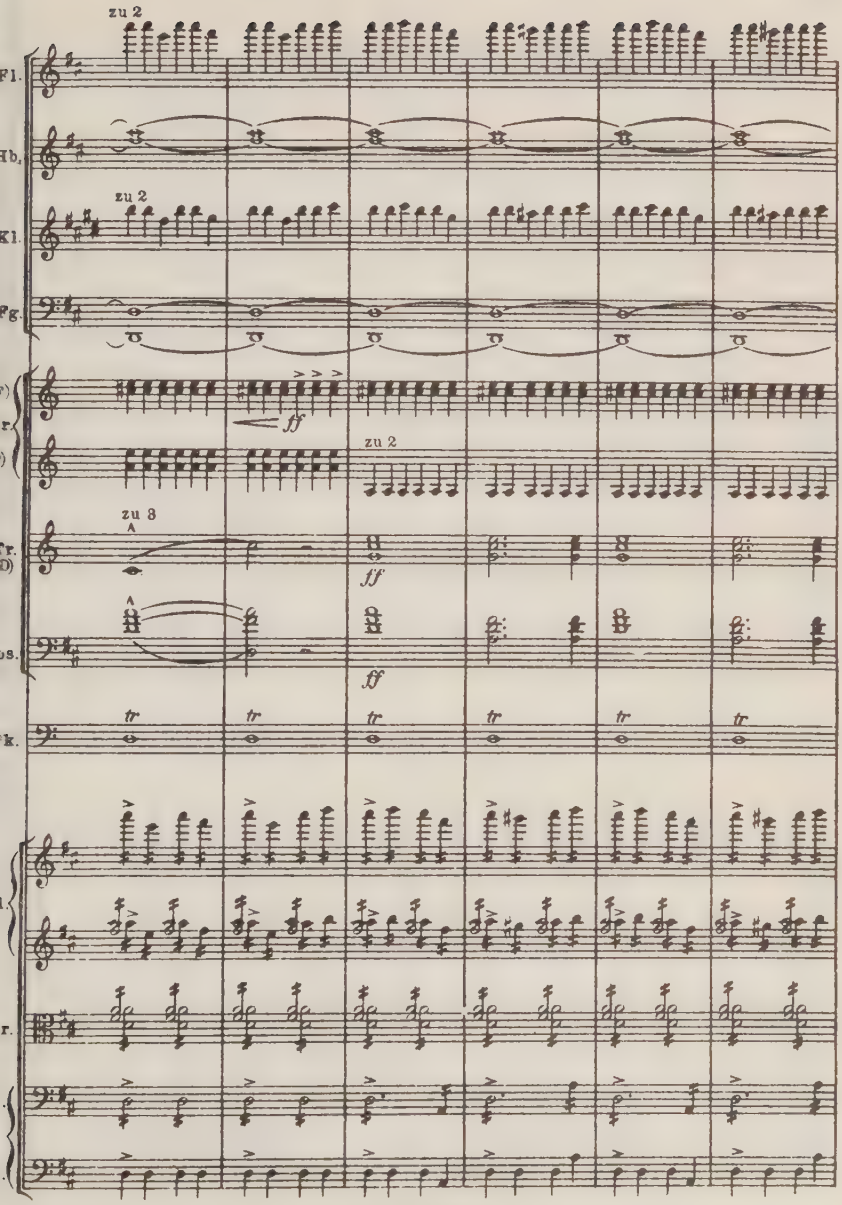

Schnell
zu 2
Fl.
ff
Hb.
ff
Kl.
ff
Fg.
(F)
Hr.
(F)
zu 3
Tr.
(D)
ff sehr breit und gehalten
Pos.
mf weich
Pk.
tr
ff
Vl.
trem.
ff
Br.
ff
Vc.
ff
Kb
ff

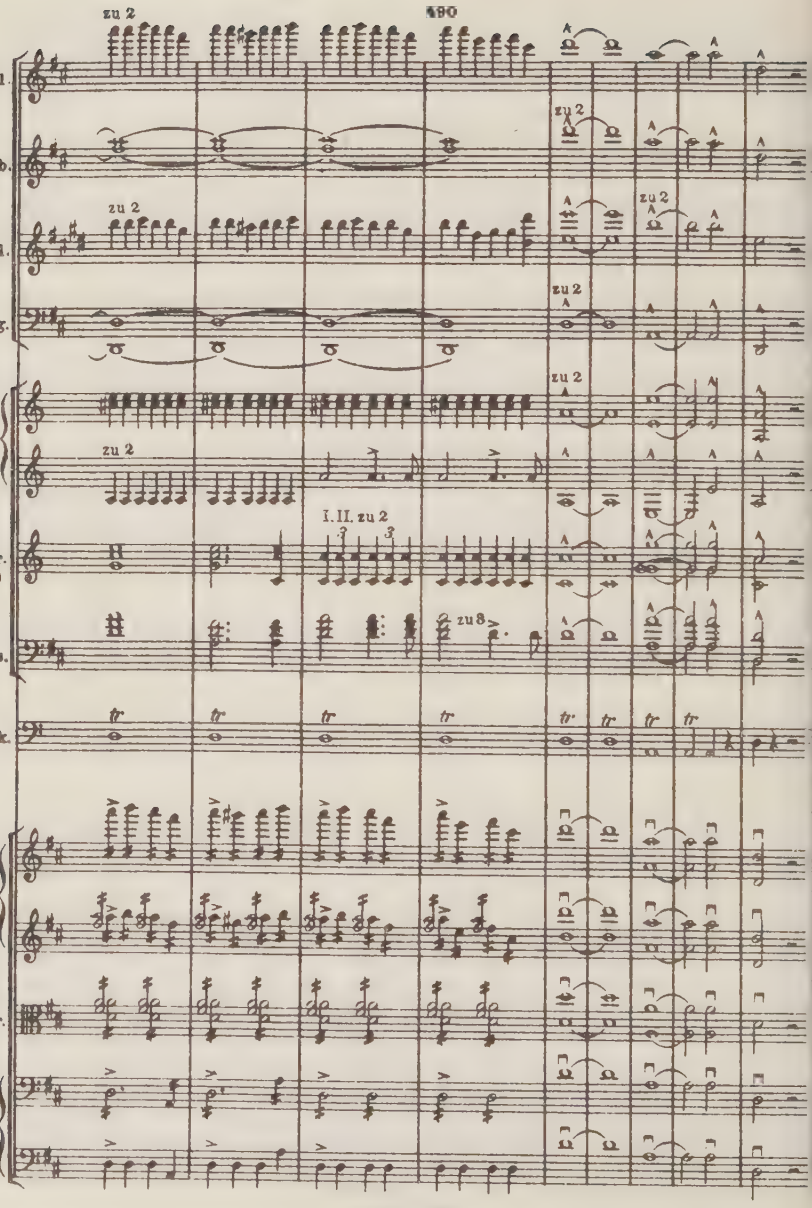

zu 2
460
zu 3
I II
zu 2
III.


zu 2
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
zu 2
zu 3
Tr.
(D)
Pos.
f
mf
f
Pk.
tr
mf
f
Vl.
Br.
Vc.
Kb.


zu 2
470
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vo.
Kb.
cresc. molto
zu 3
A
schr ausdrucksvoll
mf
tr
II.
III.


480
zu 2
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
ff
fff
I.
II.
III.
I.II. zu 2


zu 2
Fl.
Hb.
zu 2
Kl.
Fg.
ff
zu 2
zu 3
ff
ff
tr
tr
tr
tr
tr
tr


480
Fl.
Hb.
Kl.
Fg.
(F)
Hr.
(F)
Tr.
(D)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
zu 2
I. II. zu 2
zu 8

CHAMBER MUSIC—contd.

No

303. Dvořák, Quartet, op. 105, A♭.....
304. Dvořák, Quartet, op. 106, G.....
305. Dvořák, Piano-Quintet, op. 81, A.....
306. Dvořák, String-Quintet, op. 97, Es.....
308. Mozart, Serenade f. 8 Wind, E♭ [375]...
309. Mozart, Serenade f. 8 Wind, C m [388]...
310. Bruckner, Quintet, F.....
312. Reger, Flute-Trio, (Seren.) op. 141a, G
313. Reger, String-Trio, op. 141b, D m.....
314. Reger, Quartet, op. 121, F♯ m.....
319. Reger, Quartet, op. 74, D m.....
322. Reger, Clarinet-Quintet, op. 146, A.....
323. Franck, Quartet, D.....
329. Franck, Piano-Quintet, F m.....
330. Dvořák, Piano-Quartet, op. 87, E♭.....
331. Dvořák, Piano-Trio, op. 65, F m.....
332. Dvořák, Piano-Trio, op. 90, E m (Dumky) .....
333. Reger, Piano-Quartet, op. 133, A m...
335. Smetana, Piano-Trio, op. 15, G m.....
337. Dvořák, Sextet, op. 48, A.....
338. Dvořák, Quintet, op. 77, G.....
339. Dohnányi, Quartet, op. 15, D♭.....
343. Dohnányi, Piano-Quintet, op. 26, E♭ m
347. Mozart, Horn Quintet, E♭ [407].....
348. Corelli, Christmas Conc.....
349. Mozart, Divertimento No. 11, D [251]...
351. Mozart, Divertimento No. 13, F [253]...
352. Mozart, Divertimento No. 14, B♭ [270]

No.

353. Schubert, Quartet, op. posth., D.....
354. Schubert, Quartet movement, C m .....
355. Haydn, Quartet, op. 77, 2, F.....
356. Haydn, Quartet, op. 103, B♭.....
357. Corelli, Concerto grosso No. 1, D.....
358. Corelli, Concerto grosso No. 3, C m...
359. Corelli, Concerto grosso No. 9, F .....
360. Franck, Piano-Trio, op. 1, 1, F♯ m.....
361. Geminiani, Concerto grosso No. 1, D...
362. Geminiani, Concerto grosso No. 2, G m
363. Geminiani, Concerto grosso No. 3, E m
364. Geminiani, Concerto grosso No. 4, D m
365. Geminiani, Concerto grosso No. 5, B♭
366. Geminiani, Concerto grosso No. 6, E m
368. Zilcher, Suite f. Quartet.....
369. Mozart, Adagio and Fugue C. min [546]
371. Nelhybel, Quartet .....
372. Heinichen, Concerto grosso G .....
373. Boccherini, Serenade .....
374. Handel, Conc. gross F. op. 3 No. 4.....
375. Manfredini, Concerto grosso C (Xmas)...
376. Mozart, Trio f. Pic., Cl. and Vla. E♭ (498)
377. Handel, Ob.-Concerto B♭, op. 3 No. 1...
378. Handel, Ob.-Concerto B♭, op. 3 No. 2...
379. Handel, Ob.-Concerto G, op. 3 No. 3...
380. Handel, Ob.-Concerto F, op. 3 No. 4b...
381. Handel, Ob.-Concerto D m op. 3 No. 5
382. Handel, Ob.-Concerto D, op. 3 No. 6...

OPERAS

901. Wagner, Rienzi.....
902. Wagner, Flying Dutchman.....
903a. Wagner, Tannhäuser.....
903b. Wagner, Variants of Paris Arrgmt.....
904. Wagner, Lohengrin.....
905. Wagner, Tristan und Isolde.....
906. Wagner, Mastersingers of Nuremberg
907. Wagner, Rhinegold .....
908. Wagner, The Valkyrie .....
909. Wagner, Siegfried.....

910. Wagner, Twilight of the Gods.....
911. Wagner, Parsifal .....
912. Mozart, Magic Flute.....
913. Humperdinck, Hänsel und Gretel.....
914. Beethoven, Fidelio.....
915. Weber, Der Freischütz.....
916. Mozart, Nozze di Figaro.....
917. Gluck, Iphigenie en Tauride.....
918. Mozart, Don Giovanni.....
919. Mozart, Entführung (Seraglio) .....

CHORAL WORKS

951. Beethoven, Missa solemnis.....
953. Bach, St. Matthew Passion.....
954. Mozart, Requiem.....
955. Haydn, The Creation.....
956. Händel, The Messiah.....
959. Bach, High Mass, B m.....
960. Bruckner, Te Deum.....
961. Bruckner, Great Mass, F m.....
962. Bach, Christmas Orat.....
963. Palestrina, Missa Papae Marcelli.....
964. Bach, Magnificat .....
965. Bach, St. John, Passion.....
966. Palestrina, Stabat Mater.....
967. Bach, Der zufriedengestellte Aeolus...
968. Reger, Der 100. Psalm.....
969. Brahms, Requiem.....
970. Schubert, Mass No. 6, E♭.....

972. Bruckner, The 150th Psalm
973. Pergolesi, Stabat Mater...
974. Schubert, Mass No. 5, A♭...
975. Verdi, Requiem.....
976. Schütz, St. Matthew Pas...
977. Schütz, Seven Words of C...
978. Schütz, St. Luke, Passio...
979. Schütz, St. John, Passio...
980. Schütz, Resurrection Hi...
981. Schütz, Christmas Hist...
982. Monteverdi, Messa a 4 ...
983. Mozart, Mass C m, K...
984. Rossini, Stabat Mater ...
985. Sammartini, Magnific...
986. Mozart, Missa brevis, ...
987. Haydn, The Seasons ...
988. Mozart, Missa brevis C, ...

KQ-864-496